A HISTORY OF EVERYDAY THINGS IN ENGLAND

1066–1799

Written and Illustrated by
MARJORIE AND C.H.B. QUENNELL.

Published by
B.T. BATSFORD, LTD. LONDON.

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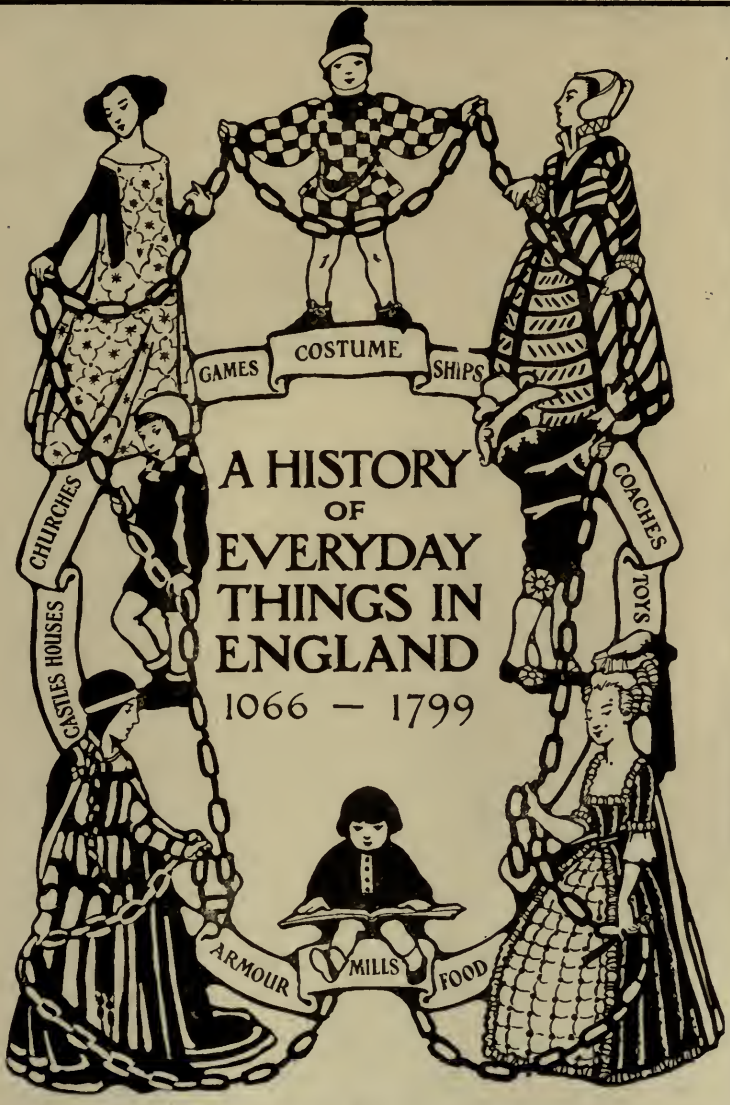
FIG. 1.—Norman Hunting.



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INTRODUCTION

THIS is a History of Everyday Things in England, from the time of the Norman Conquest in 1066 down to the end of the eighteenth century, and it has been written for boys and girls of public-school age. It is an account of the work of the people, rather than the politics which guided them.

Now as to why it has been done. In the first place, anything which helps to give us a picture of bygone times must make the history of the period more interesting, and we cannot have a picture without a background to it. It is only fair to our characters in history that we set our stage for them as well as we can; provide them with the proper costumes and setting; give them adequate background, against which they can strut and play their part, and make their bow to us before they go.

Now by adequate background we do not mean just the *pictorial* interest of any setting; we want as well to know how they passed their time; the sort of work they did, the things they used.

So a study of Everyday Things may help us to better understand the life of a period. An interesting example may be given: The ancient Egyptians believed that a man's spirit returned to his body after death, and for this reason they mummified their dead. They also believed that his future existence was much the same as the one he had lived on earth, only that he was happier; but he still wanted his belongings. So when they buried a man they buried with him little models of all the things he had used on earth, and which they thought he would again need in his future existence. These have all been preserved in the dry climate of Egypt, so that now, when we find a mummy, we discover as well all these models or pictures, which enable us to form an idea of the sort of life that was led there, three to four thousand years before the birth of Christ. This practice has enabled us to know much more about the ancient Egyptians than we do of many other peoples who have lived far more recently.

In our own country we still have the actual everyday things of mediæval life; sometimes ruined, at others so much altered that it is a little difficult to understand what they were like in reality. But by taking a fragment here, and another there, it is possible to piece together the whole, and this is what we have had to do.

So far as we have been able, we have drawn the same everyday things in each century: Costume, Ships, Castles, Houses, Halls, Monasteries, Carts, Games, Ornaments, and so on, so that a series of parallels can be drawn between the centuries, and at the beginning of each chapter a Chart is given which links up the work done with the people who did it.

It has always seemed extraordinary to the writers that boys and girls in England grow up without being taught very much about the surroundings of history. School books are, of course, illustrated, and here and there an enthusiastic master will take up architecture perhaps as a side show, but, generally speaking, boys and girls leave

school without even knowing the names of the styles. Think of the excitement there would be if the end of Jocelin of Brakelond's Chronicle were ever found ; yet we neglect the remains of Benedictine Monasteries all over the country, as not having any educational value at all. We avail ourselves of Matthew Paris' history, but we are not interested in his home at St. Albans.

Then there is the constructional side of all the crafts ; the wonderful way work developed when it was a living art, done joyfully by men and women with their hands and a few simple tools.

In the mediæval period the arts and crafts were much more representative of the whole community than they are now. The craftsman learnt not only the practical details of his trade, the way to use his tools, and so on, but was taught as well to design his work ; and all his fellows did the same, working together on much the same lines—all interested in doing good work, and in trying to find better methods and designs. All this accumulated knowledge was handed down from generation to generation, and formed what we call tradition, and it resulted in the work being extraordinarily truthful. The man in the fourteenth century was not content to copy the work done in the thirteenth, but with all his fellows was trying to improve on it ; so if we have sufficient knowledge, we can recognize the details, and say this place must have been built at such a date.

Gothic architecture was like a strong tree, deeply rooted in the past, always growing, and when the Renaissance came in the sixteenth century, much the same thing happened ; the craftsmen gradually accepted the new tradition and carried it on, and so it continued until the end of the eighteenth century. Then the introduction of machinery had a very disturbing effect, because quite suddenly men found that it was possible to produce enormous quantities of things. The machine is only adapted to repetition work, so instead of many men

working and designing together, it gradually resolved itself into one man designing, and all the others being put to looking after the machines, with the result that the quality of things has become very poor. There must be something in this, or you would not find that collectors will give almost any money for old furniture and silver, and so on, and hardly anything at all for the secondhand machine-made imitations. This is rather a terrible state of affairs, because we have so few people designing and creating, and so many machine-tenders, that as we cannot produce a sufficient stream of energy to develop a tradition of our own, we fall back on copying, and talk about "Elizabethan" houses, and, worse than all, we build sham Gothic churches. Now all this may not seem of very much consequence to boys and girls, but in reality it is. The Great War has meant terrible destruction, and will inevitably be followed by a period of construction. There is a new spirit abroad; we all want to make the world a better place to live in, with wider opportunities and greater consideration for good citizens. Cottages are wanted for the countryside. Our towns have to be made clean and tidy, without raw ends as now, dedicated to tin cans and rubbish heaps; good healthy houses which can be made into homes must take the place of the slums, and fine schools and public buildings will show that we have gained in civic spirit. People will demand a well-ordered existence in which they can do useful and interesting work, not necessarily just for themselves, but including some service for others.

To the boys and girls who are in our public schools to-day will be given opportunities which no other generation has ever had, and it is of the greatest importance at the moment that they should be trained to do useful work and learn to use their hands. Before they can become actual constructors and craftsmen, able and deserving to carry on the work of the world, they must obtain a good store of knowledge—lay hold of tradition, so that they can benefit by what has been done—know that in one direction progress

can be made, and that in another it will be arrested; then the coming generation may be able to combine the wonderful appreciation for the uses and beauty of material which the old craftsmen possessed, with the opportunities for production which the modern machine gives, and so lead to a new era of beautiful everyday things.

If our book helps a little in this direction then we are well repaid for our trouble.

We must apologize for having attempted so much and achieved so little. There is a shortage of paper, and it is not fair at the moment to write long books, and we do not think we have sufficient knowledge to do so even if the conditions were favourable. The book then must be taken as an outline sketch only, and it is hoped that it will be found sufficiently entertaining to stimulate the interest of its readers, and set them to work in the same direction. Taking costume as an example, the coloured plates have been drawn to show figures as nearly typical as possible of the beginning, middle, and end of each century. Boys and girls having got the broad outline of the development of dress fixed in their minds can, by examining monuments, pictures, and brasses in churches, fill in the gaps themselves, and will find great pleasure, if they are at all interested, in noticing local variations and fashions. Armour is another delightful subject which has been no more than touched on, and heraldry had to be left out altogether. We should have liked to say far more about the Normans, their marvellous activities, their work and travels. Here, again, is an interesting subject for independent research of our own.

Much more might have been said in detail about pottery, jewellery, ships, and all the hundred and one things which were used in olden times, but so far as is possible we have endeavoured to show these as part of a whole in the pictures, and think that it is better so. But this, again, is a point which our readers can settle for themselves; they can tackle the detail of the subject first, and work up to its wider interest after; or, taking our book as a

general sketch, select details which attract them for independent study. The great thing is the broad range of life interests in bygone times.

We want to thank our publisher, Mr. Harry Batsford, and his secretary, Mr. A. E. Doyle, for all the trouble taken on our behalf, and for the practical information with which they have helped us. So many people have made kindly suggestions that it is a little difficult to suitably acknowledge our obligations, but we should like to express our indebtedness to Mr. H. W. Burrows, for the loan of careful measured drawings of an old Essex mill, from which the illustration of the Fifteenth-Century Windmill was made; to Mr. Cecil C. Brewer, for the loan of drawings of Castle Hedingham; and to Mr. H. F. T. Cooper, for the use of a very interesting chart, showing the relation of the Arts to History, from which we have gained much useful information. We are as well greatly indebted to Miss Irene J. Churchill, for the loan of many books and kindly help. We desire to make special mention of the assistance we have received from Mr. R. Morton-Nance with our Ship Drawings, which, as a result of his great knowledge and kindly criticism, look a little more like the real thing than they did originally. We give a list of books which our readers are recommended to consult if they want fuller information on any particular subject, and from which we ourselves have gained much help.

Armour—

Pageant of the Life of Richard Beauchamp, Earl of Warwick. Dillon and St. John Hope.

British and Foreign Arms and Armour. Charles W. Ashdown. (T. C. & E. C. Jack.)

Castles—

British Castles. Charles H. Ashdown. (Adam & Charles Black)

Clark's Mediæval Military Architecture.

Thompson's Military Architecture in England.

Dictionnaire raisonné de l'architecture française du XI^e^ au XVI^e^ siècle. Viollet-le-Duc.

Churches—

Gothic Architecture in England. Francis Bond. (Batsford.)
The English Parish Church. J. Charles Cox. (Batsford.)

Furniture—

Dictionnaire raisonné du mobilier français. Viollet-le-Duc.
History of English Furniture Macquoid. (Lawrence & Bullen.)
Ancient and Modern Furniture and Woodwork. Pollen. (Board of Education.)

Houses—

Domestic Architecture in England. T. Hudson Turner. (Parker.)
Homes of Other Days. Thomas Wright. (Trübner & Co.)
Growth of the English House. Gotch. (Batsford.)
"Country Life."

Libraries—

The Care of Books. J. W. Clark. (Cambridge University Press.)

Monasteries—

English Monastic Life. Cardinal Gasquet, and Monographs by St. John Hope.

Social Life—

Traill's Social England. (Cassell.)
Social England in the Fifteenth Century. A. Abram. (George Routledge & Sons Ltd.)
Scenes and Characters of the Middle Ages. The Rev. Edward L. Cutts.

Ships—

Ancient and Modern Ships, Part I. Holmes. (Board of Education.)
Sailing Ships and their Story. E. Keble Chatterton. (Sidgwick & Jackson Ltd.)

MARJORIE and C. H. B. QUENNELL.

Berkhamsted, Herts,
June 1918.

CHAPTER I.—The "Norman" Period of Design, from 1066 to 1199. End of 11th and 12th Centuries.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine ; C., Cistercian
1066	William the Conqueror, *m.* Matilda of Flanders	Lanfranc, Archbishop, 1070	Battle of Hastings, 1066	Tower of London
	Philip I., 1060	Hereward the Wake	Rebellion at Exeter, 1068	Battle Abbey, B., 1067
			Waste of the North, 1069–70	St. Albans Transepts an
			Rebellion at Ely, 1071	Nave, B., 1077–93
			Domesday Book, 1085	Colchester Castle, Essex
				Winchester Transepts, B. 1079–93
1080		Henry of Huntingdon, historian, *b.* 1080		Ely Cathedral begun, B. 1083
1087	William Rufus		First Crusade, 1096, founded Christian kingdom at Jerusalem in 1099, which lasted eighty-eight years	Tewkesbury Abbey, B. 1087–1123
		Anselm, Archbishop, 1093		Durham Nave, B., 1093 1128
		Peter the Hermit		Norwich Nave, B., 1096 1119
				Canterbury Choir, B., 109
1100	Henry I., *m.* Matilda of Scotland			Westminster Hall, 1099
1106	. . . .	. . . .	Battle of Tenchebrai and Conquest of Normandy	
1108	*Louis VI.*			
1116	. . . .	. . . .	War with France, 1116–19	
1117				Peterboro Nave, B., 1117–9
1119	. . . .	. . . .	Battle of Brenneville	
1120			Loss of White Ship	
1125		William of Malmesbury, historian, 1095–1143		
1130	. . . .	. . . .	Norman kingdom, Sicily	Rochester Castle and Castl Hedingham, Essex
1134	. . . .	. . . .	Rebellion in Wales	
1135	Stephen, *m.* Maude of Boulogne			Fountains Abbey Nave, C. 1135–45
1137	*Louis VII.*			
1138	. . . .	. . . .	Battle of the Standard	
1141			Battle of Lincoln	
1145				Rievaulx Abbey, Yorks, C
1147			Second Crusade (St. Bernard)	Roche Abbey, Yorks, C.
1148	. . . .	. . . .	. . . .	Furness, Lancs, C.
1150				
1153	. . . .	. . . .	Treaty of Wallingford and end of Civil War	Kirkstall Abbey, Yorks, C. 1152
1154	(Plantagenet). Henry II., *m.* Eleanor of Aquitaine			Ripon Minster, Yorks, 1154 81
1158	. . . .	. . . .	. . . .	Dover Castle
1159			Levy of Scutage	
1162	. . . .	Becket, made Archbishop		
1169	. . . .	. . . .	Strongbow goes to Ireland	
1170			Murder of Becket	Jervaulx Abbey, Yorks, C.
1174			Great Rebellion	Wells Cathedral begun 1174
1177	. . . .	. . . .	. . . .	
1180	*Philip Augustus*			Byland Abbey, Yorks, C.
1182		Jocelin of Brakelond's Chronicle, 1182–1202		Oakham Castle, Rutland
1187	. . . .	. . . .	Saladin takes Jerusalem	
1189	Richard I., *m.* Berengaria of Navarre			
1190	. . . .	. . . .	Third Crusade	
1191		Robin Hood		
1192	. . . .	. . . .	Richard in captivity	Lincoln Choir and Tra septs, 1192
1194			War with France	
1199	John, *m.* Isabella of Angoulême			Château Gaillard

13th-Century Chart, p. 56. 14th-Century Chart, p. 102. 15th-Century Chart, p. 146.

FIG. 3.—A Mounted Norman Knight.

CHAPTER I

TWELFTH CENTURY

WHEN William the Conqueror defeated Harold at Senlac in 1066, it meant much more for England than the winning, or losing, of the battle of Hastings. It was responsible for the introduction into our country of an entirely different mode of life and a new set of ideas. The Saxons were slow and difficult to move : they were farmers and herdsmen, who did not mind fighting, if their crops were in and they had nothing else to do, and it was difficult to keep them together as an army, unless the call for their services was very urgent. They did not trouble

much about their Church, or church-building, thought very little about Art, or Literature, and, so long as their neighbours left them alone, showed little interest in other people's doings. The Saxons lacked the art of combination, and it was because of this they failed against the Normans. The feudalism of the latter was a form of regular military service, by which so many armed knights had to be supplied, for so much land held.

So now let us try and find out what sort of people these Normans were, who played such a rough part, and yet at the same time did so much for England. Much the same thing had happened in France ; the Norsemen, or North-men, or Normans, invaded France under Hrolf the Ganger, and took the lands on either side of the mouth of the Seine (912) from the French king, Charles the Simple. There they settled down, and as time went on gained largely by being neighbours of the French, then as now the cleverest people in Europe. It was this which made the Normans such dangerous foes ; they retained all their Norse vigour, and were pirates at heart, and full of the love of adventure. They adopted the feudalism of the French ; learnt to build wonderful cathedrals and castles, and were interested in everything, and determined to get on in the world.

William the Conqueror is one of the world's great men ; he was very strong, and a fine soldier, and though to our idea he may seem barbarous, at heart he was a fair man and played the game, and this will be found true of nearly all those who have made history.

William had the art of attracting other great men to his service. Lanfranc, an Italian, and one of the most notable priests of the time, became Primate, and helped him greatly.

The Normans were devout Christians, and as in all else they were very thorough in their religious devotions and adventurous for their Faith.

They became Crusaders ; fought against the Moors,

and attacked the Arabs who had conquered Sicily, which they reconquered.

William succeeded to the dukedom of Normandy in 1035, when he was only a child, and from then on to the time he was a man had to keep order among his own barons, and fight the King of France, whom he defeated in 1054. During this time he encouraged education, and would not allow his barons to oppress the peasants and traders, but the latter had to accept the principle of feudal service.

Such were the people who opposed Harold at the battle of Hastings and were able to defeat him. It says much for Harold's military genius that he made such a good fight as he did. Harold had two enemies, his brother Tostig, and William. Tostig secured the aid of the Norse king, Harald Hardrada, and invaded Yorkshire, where he was defeated by Harold at Stamford Bridge, near York. While he was doing this, William had landed at Pevensey, and Harold had to hurry down South.

There is at Bayeux, in Normandy, a wonderful piece of needlework called the "Bayeux tapestry," which gives us the best picture of the time and shows us the sort of ships William came over in, the type of castles he built, the clothes and armour his soldiers wore. It is very decorative and beautiful, and valuable for all these details of everyday things. There is a large copy at South Kensington Museum, which is quite a place to go to in the holidays.

We may as well try to get an idea of what the Normans looked like, and Illustration No. 4, opposite page 4, is drawn from details in the Bayeux tapestry and other sources.

Starting on the left-hand side of the picture, the first figure is a Norman knight; on his head he has a conical iron helmet, with the nose-piece which is very characteristic of this period. His coat of mail was called a *hauberk*, and was made of leather, or a rough, strong linen, on which

were sewn flat rings of iron. It was slit at the bottom, so as to be more comfortable on horseback. Under the hauberk was worn a long tunic of linen, or wool, with sleeves to the wrist. The legs were covered with thick stockings, or trousers with feet, called *chausses*, and these were not knitted, but made of cloth, and cross-gartered with leather thongs. The shield was of metal, reaching as high as a man's shoulder, with a rounded top and pointed towards the base.

The second figure is a Norman noble. He has an under-tunic of fine linen, or wool, over which he wears an over-tunic, without sleeves, open at the sides, and fastened round the waist with a belt. His cloak is secured at the shoulder by being drawn through a ring brooch, and knotted. He wears chausses, and leather shoes like the knight. The Normans cut their hair short and were clean-shaven, and some shaved the backs of their heads too.

The lady has her hair done in two long plaits, and her head is covered with a small round veil, held in place by a metal circlet. Her under-tunic is of wool, or linen, like that of a man, with sleeves to the wrist. The *bliaut*, or over-tunic, fitted closely to the hip, from whence it flowed out freely; it was laced at the sides, and cut low at the neck to show the garment beneath. She wears a jewelled belt, passed twice round the waist, and knotted in front. Her cloak is semicircular in shape, and fastened across the front with a cord.

The fourth figure is of a man-at-arms. He wears a hauberk made of thick linen, or leather, covered with bands of leather, fastened with metal studs, and underneath this was an under-tunic. The helmet is carried under the arm, and it will be noticed that the hauberk has a hood with a leather cap-piece covering the head, to make the helmet more comfortable. He carries a lance and pennon. His chausses are cross-gartered, and the shoes are of leather.

The fifth figure has a hauberk made of overlapping

FIG. 4.—Norman Costume. XIIth Century.

XIIIth Century Costume (Civil), opposite p. 60.
XIIIth Century Costume (Religious), see p. 62.
XIVth Century Costume, opposite p. 106.
XVth Century Costume, opposite p. 150.

To face p. 4.]

pieces of thin metal sewn on to leather, or some thick material, — his cloak is the same type as that of the noble, and these were only worn by the better-class people.

The figure on the right-hand side of the picture is a bowman, who wears a soft felt cap of any colour except yellow. This colour was worn only by the Jews. His stuff tunic is fastened at the waist by a belt of folded material, and his knickers are very wide, and made to unfasten down the side seams.

The colours worn during the Norman period were, as shown, rather dull in tone, and not nearly so gay as they were later on.

It will be noticed that the knight and man-at-arms both wear spurs, and so were horse-soldiers, and William depended largely on his cavalry. The Bayeux tapestry shows boat-loads of horses coming across the Channel.

The old method of fighting had been face to face, with a wall of shields, over which the soldiers hacked at one another. William employed archers, but the Saxons stood firm. The Normans pretended flight, which tempted Harold to break his line, and this done, William's mounted knights rode through the gaps and threw Harold's army into confusion. The Bayeux tapestry shows the Norman mounted knight and bowman opposed to the Anglo-Saxon with two-handled axe.

From the Bayeux tapestry, again, we find out what William's ships were like. This tapestry is supposed to have been worked by Queen Matilda and her ladies, and they must have been wonderfully observant, because in this one detail of ships we can find out how they were launched, and sailed, and many other things about them. Again, at Christiania, Norway, there is an actual old ship which was discovered in 1880 near Sandefjord. She dates in all probability from about 900 A.D., and is intensely interesting as showing exactly what the boats of the Norse pirates were

like. The boat was found buried in a mound, 18 feet above sea-level, with her prow pointing seaward, and must have been used as the burial-place of a Viking. The length over all is 79 feet 4 inches; beam, 16½ feet; depth amidships, 6 feet; her gunwale above water, 2 feet 11 inches amidships, but 6 feet 6 inches at bow and stern. She is beautifully modelled under water, and is really more scientifically designed than some of the ships of later periods. A model was made at the end of the nineteenth century, and sailed across the Atlantic; so they were seaworthy boats. They were clinker-built—that is, of planks overlapping at the edges. The boat at Christiania is known as the Gokstad ship, and there is a model of her in the Victoria and Albert Museum at South Kensington. So that between the model and the very beautiful coloured figures of the Bayeux tapestry we can get a very fair idea of what William's ships looked like. (Illustration 5.)

From their Norse ancestors the Normans inherited the art of seamanship. The long, open boats had one mast and square sail, and progress was assisted by oars when necessary. The shields were hung along the sides, and served as a protection to the rowers. The boat was steered by a large oar, secured in a loop of rope on the right side; hence starboard, which is the right side, comes from the fact that the steer-board, or oar, was there. The end of the steering oar could be pulled up by a rope to avoid damage when grounding on a beach. There were not any cabins, but a tent was stretched across at night, or during bad weather. The rowing-benches were at the sides, with a centre gangway.

Having found out what the Normans did before they invaded England, what they looked like, and the sort of boats they came in, we want to see, next, how they went to work when they had conquered the country.

William, only a few months after the battle of Hastings, had gone back to Normandy, leaving his half-brother Odo, Bishop of Bayeux, and his minister, William Fitz-Osbern,

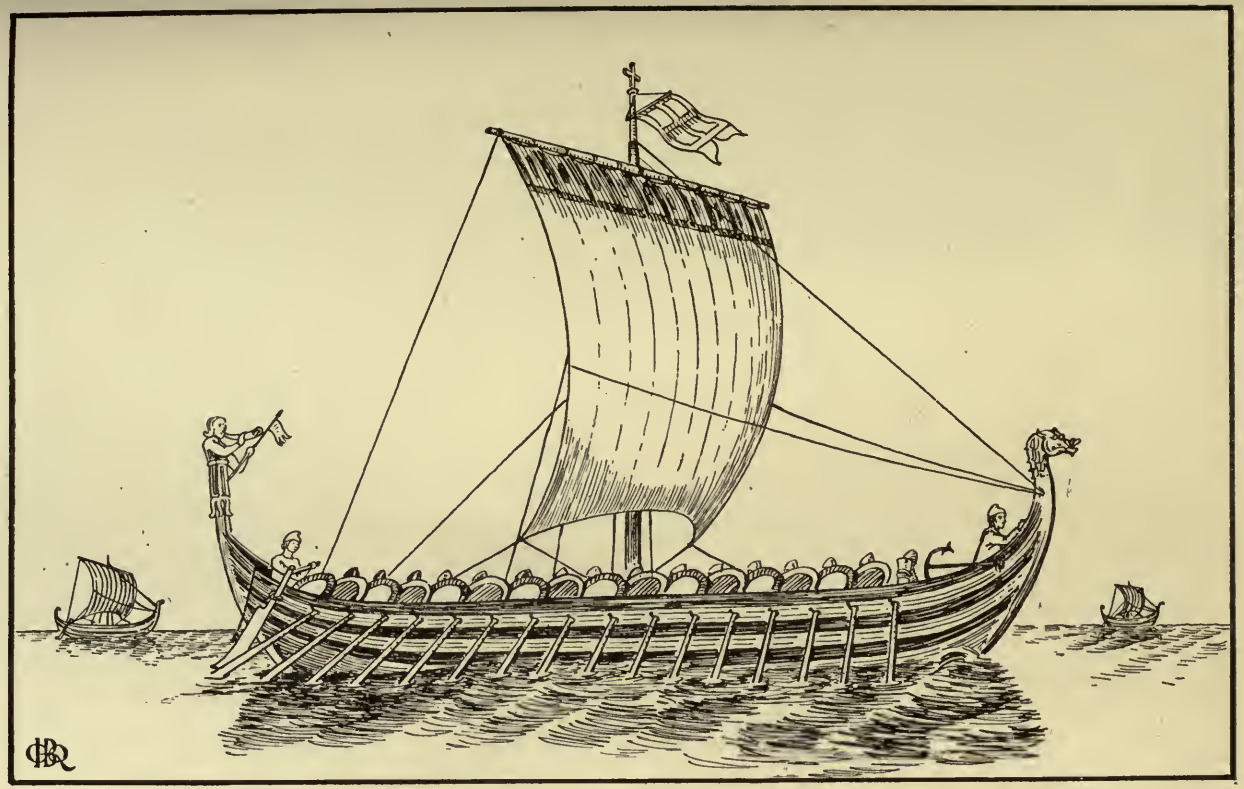

FIG. 5.—The Norman Ship.

13th-Century Ship, p. 64. 14th-Century Ship, p. 112. 15th-Century Ship, p. 155.

to take charge of affairs. It was this Odo who later conspired against William, and being arrested was kept a prisoner until his brother's death.

The country was apparently peaceful, but, with the Conqueror away, risings broke out, and it was not until 1068 that it was really subdued. The most important outbreak was at York, where 3000 Normans were slaughtered, and Swein, the King of Denmark, came to the assistance of the rebels. William bought off the Danes, and then proceeded to take terrible vengeance on the Saxons, and destroyed the whole countryside. He met with the most determined resistance in the Fen country around Ely, and boys should read Kingsley's *Hereward the Wake*, which contains a splendid description of the Saxons' last fight.

It was to hold the country in check that William started building castles. The Tower of London, Colchester in Essex, and the keeps of Chepstow, Pevensey, and possibly Bramber, date from about this time, and were built in stone. One can imagine the consternation of the Saxons as these gloomy piles of masonry began to rise, so forbidding and unlike anything they had been used to. Later on we discuss wooden castles.

It must always be remembered that the castle was supposed to belong to the king, and was erected only with his permission. William's early experiences with his barons in Normandy made him anxious not to allow them to become too powerful in England. One of the conditions which led to the anarchy of Stephen's reign was the too easy permission given to build many new castles.

Before a description of the Norman castle is given, it may be as well to give a few notes on the type of fortification which preceded it.

Dotted about England there are the remains of many earthworks, which are generally called Roman, but are in all probability of much greater age. It is quite impossible to date them, but it is safe to assume that they were made by the ancient Britons. Generally they were constructed

on high ground, to guard against surprise and enable the occupants to see the approach of an enemy. They are of very large area, roughly circular in shape, and surrounded by ditches and banks often 50 to 60 feet high. The entrances were very cunningly contrived, and probably had rough timber barricades, or gates, but the banks were multiplied near the entrance, with several openings in them, and the real one was tucked away in a corner. The others, which looked like entrances, only led into blind alleys between the banks, and here the enemy would find themselves an easy target for the arrows of the defenders on the banks above. These earthworks probably served as the fortified camp for the whole tribe, including their flocks and herds.

It is rather interesting that, after centuries of development, the fort has had to give way to trench warfare and fortified earthworks like those of the Ancient Britons.

Julius Cæsar landed 55 B.C., and the Roman occupation lasted until the fifth century A.D. The Romans were great engineers and military architects, and the roads which they made remain to this day. These led from one station to another. The stations were generally rectangular in shape, with gateways in each side. The surrounding walls were of masonry, with towers, and platforms for catapults. The road ran right through the centre of the station, which was occupied by the Prætorium, or headquarters of the commander of the legion, if it was a military station, and the Forum, or market-place, if it was a commercial city. The Roman station in this country was a much more scientifically designed defensive work than anything which went before or followed it for many centuries.

When the Saxons came they sacked the walled cities of the Romans and left them desolate. They were essentially farmers, and objected to being herded together. They lived in small communities, making clearings in the forest, and tilling the ground in their immediate neighbourhood. Their ideas of fortification were not much in advance of

those of the Britons, and probably took the form of earthworks, or wooden palisades around the village.

The Danes were pirates, and depended on their ships. These came up the rivers when raiding, and were used as their headquarters. A portion of the river bank was fenced off with wooden palisades and became their burh. England suffered from the raids of the Danes because of this neglect of the art of fortification. France was able to confine her pirates to the rivers and adjacent country, because she had maintained the Roman tradition of walling and castle-building. The Normans learned the art of building castles from the French, and employed the art of fortification much more than the Saxons did. One of the first things William did was to throw up a castle at Hastings to defend his camp there.

It is said that he burnt his fleet, to make clear to his soldiers that they must conquer or die ; but this would have been against precedent. The northern pirates always had their ships as a headquarters, or floating camp.

The first castles which William built were not of stone ; we read of his marching to subdue a rebellion, and, this done, building a castle, and leaving a garrison in it, while he went on to some other part of the country. It would have been quite impossible for all of these to have been stone-built, and it is probable that the earlier ones were constructed of timber. There would be a large enclosed space, or bailey, with a mount on the line of the enclosure, which latter consisted of a ditch and bank. The keep was built of timber, on the top of the mount, and the ditch was taken around the bottom of it. The entrance to the bailey was on the opposite side to the mount. It was very much on the same lines as the stone-built castle which forms Illustration No. 7. The Bayeux tapestry shows a timber castle of this type. When William wished to overawe a city, like London, he doubtless built in stone at once, and then, as he got to know the country better, and found out the military requirements, he rebuilt his temporary

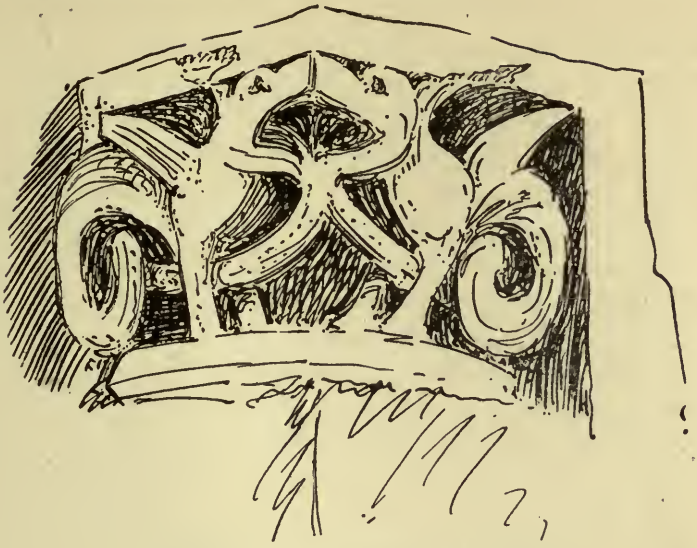

FIG. 6.—Carving at Château d'Arques.

castles in the form in which we now see them. The timber palisade on top of the mount was sometimes replaced by high stone walls, with the buildings grouped inside, and this type is called the shell keep.

There is no doubt that William knew all about stone castles, because Château d'Arques, in Normandy, which was built by Guillaume d'Arques, in 1040, has a stone keep, curtain walls, and gatehouse, and is altogether a wonderful piece of military architecture. It was here, as the result of a quarrel, that William besieged Guillaume d'Arques, who was his uncle, and most certainly he was not the man to see Château d'Arques and continue to build wood castles, except to save time.

So now we can pass to a consideration of the twelfth-century castle shown in Illustration No. 7, which dates from about 1130. Starting from the right-hand side of the picture, there is first the gatehouse with its drawbridge and passage through. On either side were little chambers for the guard, and a staircase which led up to a room over the gate, from which the portcullis was worked. This was

arranged so that it could be wound up or let down, and the gateway below could be defended by bowmen shooting through the embrasures of the battlements on the walls. In addition to the portcullis, there were strong oak doors to the entrance gateway. The gatehouse led directly into the bailey. Here were the stables and granary, the barracks for the soldiers, and all the many other workshops that must have been necessary. It must always be remembered that there were no shops just round the corner, so if arms needed mending, or making, it all had to be done within the castle walls. In all, including squires, pages, servants, and garrison, these castles must have housed a considerable number of people. The bailey was surrounded by stone walls, called curtain walls, with a ditch outside, and these were probably flanked by projecting towers, which enabled the defenders to shoot along the outside of the wall, and so keep off the besiegers.

Then we come to the keep, built on the top of the mount. The idea of raising the keep was doubtless to give the sentry, who was on look-out on the top, the opportunity of being able to see over the surrounding trees and country, and it must always be remembered that England then was much more wooded than it is now. The Normans generally selected a small hill, or piece of land which was above the general level, and then cut it down, so as to form the mount, or raised part of it, or made an artificial one. On the top they built the keep, and the ditch which went along the outside of the curtain walls was continued around the base of the mount. On the far side of the ditch they planted a wooden palisade, so that the enemy had to climb up the hill to the castle, then get over the palisade, and so down into the ditch, only to find that there was still the castle wall to scale. Putting the mount on the edge of the bailey left the latter clear, and enabled it to be kept smaller than if the mount had been placed in the middle of it.

But very little is known of what the curtain walls and

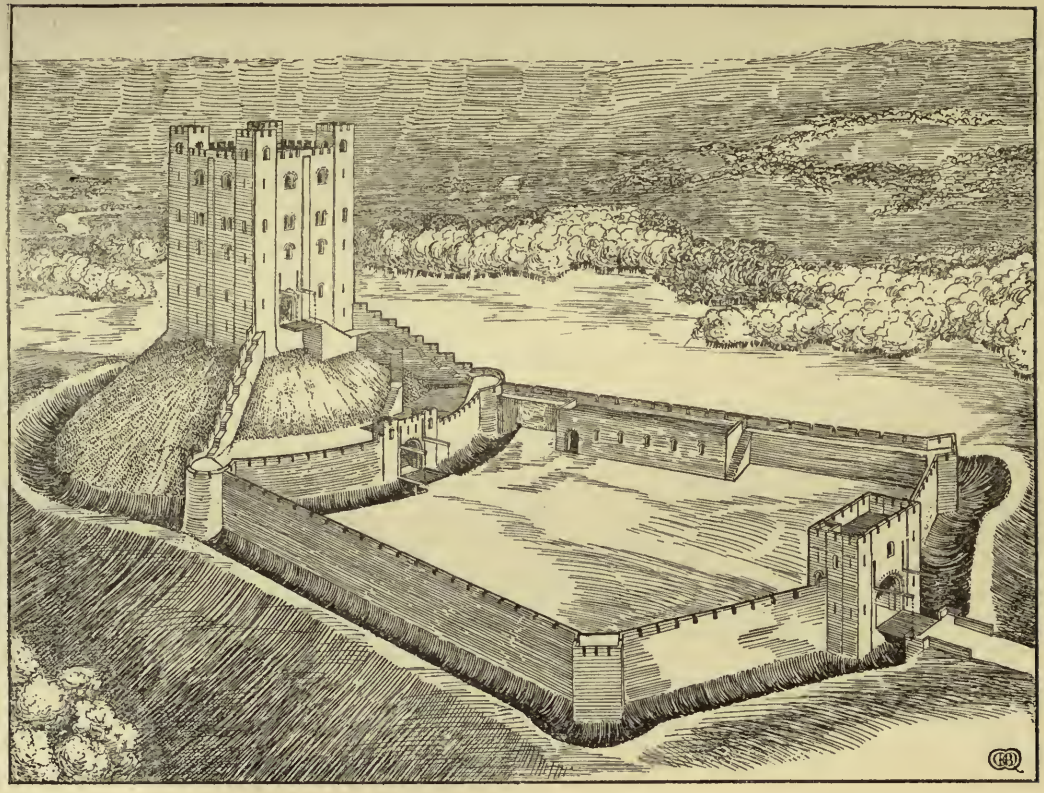

FIG. 7.—A Norman Castle.

13th-Century Castle, p. 69. A Siege, p. 85. 14th-Century Castle, p. 117.

bailey of a twelfth-century castle looked like, because, though many of the keeps and gatehouses remain, the walls have generally been altered many times since to bring them up to date with the military science of different periods, or they have been pulled down for the sake of the stone.

A second wall was built at the foot of the mount, next the bailey, forming an inner bailey, or in some cases a palisade was used for this purpose. Stairs led up to the keep, and it should be noted that the entrance here was not at the ground-floor level, but on what would correspond to the first floor of a house. The outer staircase up to the entrance was sometimes covered in by what is called the forebuilding, and this added considerably to the powers of resistance. The chapel was often placed in the top of this forebuilding, and was entered from above.

There were not any large windows, only arrow-slits, at the ground-floor level of the keep, and this was because it was the final refuge of the garrison. So if the enemy gained the bailey, or climbed the steep mount outside, the drawbridge at the top of the entrance steps in front of the main entrance was pulled up, and the besiegers had to fall back on mining the walls. These were of great thickness, and the garrison could throw down all sorts of things on the heads of foemen working below.

The outside of a Norman keep was generally very simple, with plain, flat buttresses, and round-headed windows. The rampart walks at the top, and the towers, had spaces left at intervals for the archers to shoot through ; these are called embrasures, and the piece of wall between is the merlon.

Illustration No. 8 shows the plan of a Norman keep. A plan is a sort of bird's-eye view ; if the roof were taken off a house, and you were up in a balloon, the shape of the rooms could be seen, and how they were placed side by side. As going up in a balloon is still rather a luxury, and it would also be a difficult way of finding out the shape of a house, we measure it up instead, and make plans.

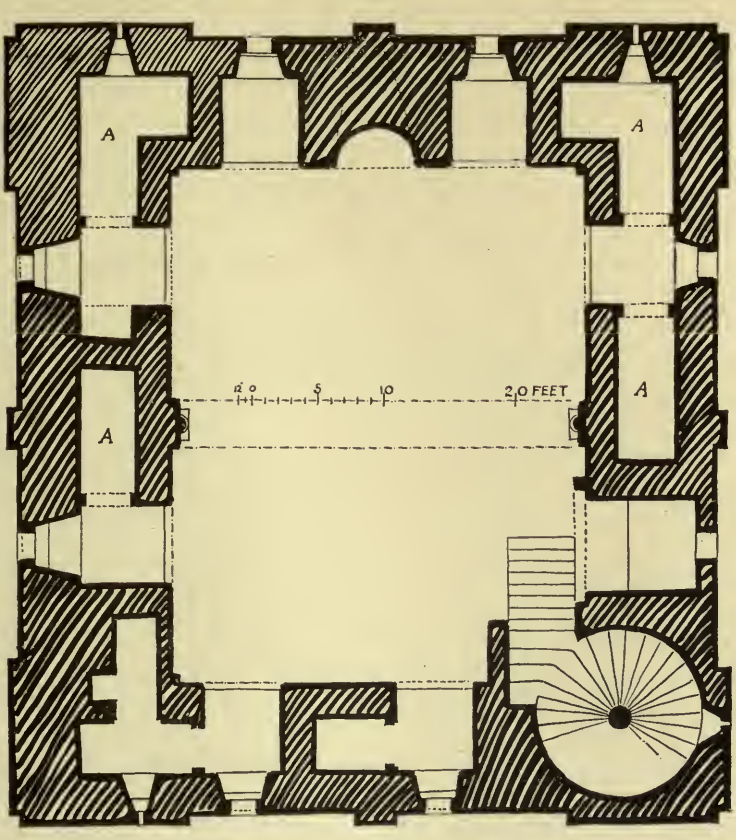

FIG. 8.—Plan of a Norman Keep.

The plan of the keep is very much the same on all floors. The lower, or ground, floor below the entrance served as a storehouse for the large quantities of food which must have been required during a siege.

At the first floor, or entrance level, was the guard-room ; above this, on the second floor, was the great hall, with its galleries around ; and above that, one more floor, probably used as a dormitory. The well of the castle was in the keep, so that the garrison might be sure of water in case of siege.

The staircase was in one of the angles, and led up to a square tower opening on to the battlements, with similar

towers at the other three angles of the castle. Here the guard did sentry-go, 75 feet above the level of the top of the mount, so that they could see a long way over the trees, and prevent surprise by the enemy.

Illustration No. 9 shows the interior of the great hall. In the average keep, like the one we have drawn, this was a room about 39 feet long by 31 feet wide, but in the larger castles, like the Tower of London, there are rooms 95 feet long by 40 feet wide.

The great hall was surrounded by walls about 10 feet thick, and in the thickness of these were little rooms, which are shown on the plan at A, A. The entrance to one of them can be seen in the drawing of the great hall, just above the two hounds held by the huntsman. The little rooms did not always have separate windows, and in this case the only means of light and ventilation was the opening at the entrance, probably covered at night with a leather curtain. These rooms were used for the bedchambers of the principal members of the family, the serving-men sleeping in the rushes on the floor of the hall. In the daytime people lived much more together than they do nowadays, and if we could be transported back to the twelfth century it would seem all noise and lack of privacy.

This drawing serves to illustrate the first great difficulty which the Norman and other early builders had to contend with, and that was, how to roof over a large space. At each side of the fireplace are recesses in the thickness of the wall with a window at the end, and it will be noticed that they have a top to them like a small railway tunnel ; there is a semi- or half-circular arch in front, and the line of this is carried through : this is what is known as a barrel vault, and it was the earliest method of roofing in stone. The stones of the arch in front are wedge-shaped and so cannot fall out, and are known as *voussoirs*, and a barrel vault is like a lot of arches placed one behind the other. It is worth while understanding this, because later on the builders found that by making one vault cut across another

FIG. 9.—The Great Hall.

13th-Century Hall, p. 74. 14th-Century Hall, p. 123. 15th-Century Hall, p. 169.

all sorts of beautiful effects could be obtained; so the fan vaulting of Henry the Seventh's Chapel at Westminster Abbey is a development of our barrel vault.

The Normans, then, could build a vault across a small space, but did not know how to do it over a large room, so we find in this great hall just what we do in a Norman cathedral. In the former, the little rooms are vaulted in stone, but the hall has a beamed ceiling. In the latter, the side aisles are vaulted, and the nave has a timber roof.

Now let us see what was the difficulty which confronted

the Norman builders of this great hall, its size being 39 feet long by 31 feet wide. Their first idea, perhaps, was to throw beams across the narrowest way, the width, but this would have meant that these beams would have had to be at least 34 feet long, to give a bearing on the walls at each end. Now though there were plenty of forests in the twelfth century, there were not any steam-saws, and all beams and boards and planks had to be cut out of the trees by hand, and it was a long and laborious business ; so we find the old builders economized in the use of timber. What they did in the case of this hall was to build the very beautiful arch across the width, and this enabled them to place the beams over longways to the hall, and these did not need to be longer than about 19 feet, because one end rested on the main wall and the other on the arch. These would be much easier to obtain. Across them came the smaller joists of the floor above.

So the arch was put in because it was a constructional necessity, and while they were doing it the old builders made it beautiful ; which, if you come to think about it, is not at all a bad rule. From our point of view this little problem is worth consideration, because as we jog along through the centuries we shall always be running up against it, or similar ones which have been overcome, and always in a pleasant way.

The windows of the great hall were very narrow, and of course did not have any glass ; at night, or when the weather was very bad, they were closed by wooden shutters, but during the daytime the wind must have blown through, and the draughts and smoke made what we should think a very uncomfortable house.

The fireplace, built on an outside wall, had what is called a flue, or escape for the smoke, but this, instead of going up and finishing above the roof level in a chimney-stack, as flues do nowadays, was carried at an angle through the thickness of the wall, and came out into the open air behind one of the great buttresses.

The gallery, which runs round the whole hall, was reached from the staircase in the angle turret, and must have been used for seeing what was going on in the hall below. The gallery is contrived in the thickness of the wall, and so takes up the space which is used for the little rooms on the other floors. It is a very beautiful feature, and adds greatly to the appearance of the hall.

The furniture of this period was very simple, and consisted of tables, on trestles, and benches rather like school forms ; there would have been one or two heavy chairs, or seats, and the floor was strewn with rushes. Meals were served in the great hall, and cooking is supposed to have been done in a kitchen in the bailey ; but it is difficult to see how this could have been possible, or the food eatable on a winter's day, if it had to be carried such a distance. In a manuscript of the early part of the twelfth century there is an illustration of a Norman butler in his office, and the servants who are assisting him are carrying food up an inside ladder, or staircase. The large room then on the first, or entrance, floor may have been used for cooking, besides serving as a guard-room ; the plan of this floor is just the same as the great hall over—it has a fireplace and chambers in the thickness of the wall, so there would have been plenty of room for both purposes, and during ordinary times it would not have been necessary to maintain a large guard inside the keep.

In the Bayeux tapestry Norman cooks are shown boiling a pot over one fire, and roasting at another, and then serving dinner through a doorway into the hall, and, in rather an amusing way, they take the food in upon the spits on which it has been roasting.

Musicians often preceded the servants, and played while the meat was being served ; harpers came and recited romances. Minstrelsy was in high repute among the Normans ; the king had a minstrel, and every gentleman of position maintained one, or more, as part of his household. Bands of acrobats and tumblers came and gave displays.

Before we leave the drawing of this Norman great hall, attention should be drawn to the zigzag ornament round the arches. The design is called the *chevron* pattern, and, like the slender columns in the angles, is a sign of Norman work.

The next drawing, Illustration No. 10, shows the circular staircase in the angle tower of the keep. This was all built in stone, and a tumble downstairs must have been a painful experience. Each step had a circular piece worked on it at one end, and at the other was long enough to be built into the wall; the front edge of one step was laid on the back edge of the one below, and the circular piece in the centre fitted exactly over the one underneath, and in this way formed the central stone column, or newel. For a long time most staircases were like this one.

This drawing completes the illustrations of a Norman castle. It must be remembered that in theory all castles belonged to the king, were only built with his permission, and under his licence. They formed part of the service brought about by the Feudal System, and were necessary to the power of the king. They continued to be built for this purpose for a long time. Tattershall Castle, Lincolnshire, built about 1440, is a wonderful brick keep, which could not have been much more comfortable than this one illustrated for the twelfth century.

The nobles probably had their manor-houses as well, in much the same way that the convents had granges on their outlying estates. In Jocelin's Chronicle, a wonderful manuscript of the twelfth century, we read how Abbot Samson narrowly escaped being burned to death in 1182, when staying at one of his granges, the only door of the upper story of the house being locked, and the windows too narrow to admit of escape. This sounds as if the abbot was in the solar of a house rather like that illustrated on page 81, and which by that time had become typical of the thirteenth century. It is to these granges that we must look for inspiration as to how houses became more comfortable and less castle-like. It must needs have

FIG. 10.—Norman Staircase.

been a very courageous baron who would molest Abbot Samson, capable as he was of bearding Cœur-de-Lion himself; so, when the granges were planned, it was not so necessary to consider defence, and the type seems to have been suggested by the monastic buildings the monks were used to. They apparently took that part which lay to the south side of the cloister (see plan of monastery on page 28). The monks' warming-room became the cellar, with the solar over it; the refectory suggested the hall, and the kitchen and offices remained in the same position.

The nobles, when visiting an abbot and staying at one of his granges, would be struck by the greater convenience and comfort of such a house, and so would follow it when building their manor-houses, adding more defensive works than would be necessary in the case of the abbots' granges.

The Anglo-Saxon house was generally framed up in timber on masonry foundations, and roofed with thatch or tiles. There was a hall, and around it bowers, or bed-chambers, and then kitchen and offices, the whole set of buildings being surrounded by a bank or stiff hedge.

So far as the towns were concerned, a good deal of information can be gathered from building regulations, issued in London in 1189, in the time of Richard I. Houses before that time had been very generally built of wood, and roofed with thatch, and the frequent fires made the citizens put their heads together to see how the destruction caused in this way could be prevented. Stone houses, covered with tiles, are pointed out as safer than those of wood. There are long descriptions of stone party-walls (those between the houses); these are to be 3 feet thick and 16 feet high, so the houses could not have been very high, and apparently the rest of the house continued to be built of wood. The accommodation appears to have been a hall, or houseplace, on the ground floor, with perhaps a lean-to addition at the back for a kitchen, and the solar, or private room, a mere loft over the hall, and lighted by a window in the gable at the front. These

would have been formed naturally, as the roofs sloped down towards the party-wall at each side of the house.

A twelfth-century street, then, would have been made up of a series of rather low gables, side by side, the gutters between spouting water on to the pavements under, during rain. Some of the houses would have been higher than the others, because in these early by-laws of 1189 you are allowed to raise your half of the party-wall if you want to do so.

In the country, the villeins' cottages would be much the same—a simple oblong building, with a houseplace, and perhaps a small shed, or kitchen, at one end, and a loft over. Again, before we think of such accommodation as very rough, we must remember that people were used to living in the open air, and, like sailors nowadays, only caught colds when they went indoors. For example, the monks had the best opportunity of being comfortable, yet they passed most of their time in the cloisters, which were open in those days, and not yet filled with any glass.

Now the next thing to consider is—how did William rule? He waged war successfully, and was a great soldier; built castles and fortified towns; but he must have been able to do more than this, or he would not be remembered as a great man. His claim to greatness lies in the fact that he did what even the Danish Wars had not been able to do —bound the country together as one by the Feudal System.

William's followers were rewarded by large grants of land, belonging to the Anglo-Saxons who were slain at the battle of Hastings, and to others whose estates were confiscated, and these lands they held direct from the king, and in return were bound to supply so many soldiers at the king's call. This is very interesting, because, later on, people began to pay money instead of giving their services in this way. But in the Great War of 1914–1918 we had the same rule—that you must fight for king and country if you enjoy the privileges of citizenship.

It was not until the Conquest that England was

FIG. 11.—Jugglers.

supposed to belong to the king. The Saxons always had the tribal idea that land belonged to the community, and they held it by common consent, and fought for it when there was a common danger ; but the process by which they were aroused was a slow one, and the damage was often done before they were ready. Harold had great difficulty in getting his men together, and this had always been the case with the Anglo-Saxon kings. They would not, or could not, combine, and so the Danes were able to do much more damage than would have been possible if they had found the natives united against them. Feudalism was to do away with all this.

Under the Saxons the land was divided up into folk land, which belonged to the people, and consisted of what was left over after allotments had been made to the freeman ; and common land, held by communities, but gradually becoming personal to a family if the dues and fines were paid, and known then as heir land. Book land generally consisted of grants to religious houses from the folk land.

Right down to the Norman Conquest we find the same sort of customs as were introduced by the Saxons in the fifth century. The freeman was the freeholder. Tacitus, the Roman, said of the Saxons, "They live apart, each by himself, as woodside, plain, or fresh spring attracts him" ; which does not mean that they were quite solitary, but that each holding was occupied by a family, and all the different generations of that family. The holding had its common fields and grazing land, and the village itself was roughly fenced in. Each holding had its folk moot,

a place where they met to frame their laws and customs. The headman of the village, or the chief, developed into the lord of the manor, and the chieftains became the kings.

The Danish Wars had the effect of bringing the scattered communities together, and introduced the beginnings of the Feudal System, and so we find that the freeman became the villein of the lord. Under Canute, the freeman regained his position somewhat, as the lords were dispossessed of their lands. William maintained his hold on the land by making the Feudal System much more rigid.

The Scutage Tax in 1159 allowed the barons to pay the king a sum of money instead of following him to war. Thus began the first weakening of the Feudal System. There is an interesting account of how this worked in Jocelin of Brakelond's Chronicle. The king calls on the abbot for the services of four knights to go to France, and give aid against the king there. The knights demur, and say, "Neither had they, nor their fathers, ever gone out of England" for such a purpose; so the abbot goes to France instead, and offers money, which is not accepted, and in the end hires four mercenaries.

The Chronicle of Jocelin of Brakelond brings us to the next everyday thing in England in the twelfth century —the Monastery. It must be emphasized that a monastery was not what so many people seem to think it was—a place where monks or nuns did nothing else but pray all day and half the night. The monastery was the centre of all the civilizing influences of the time, and for this reason. It must be borne in mind that Europe, after the fall of the Roman Empire, was in a state of turmoil; we have seen how in England the Roman stations, their roads and villas and baths, were allowed to go to rack and ruin, and the sense of order and system gave way to disorder and anarchy.

Hengist and Horsa landed in 449, and from that time

on till 577 there was one long struggle, in which the Britons were nearly exterminated. Those who did not escape into Wales or Scotland were enslaved. Rome became Christian early in the fourth century, so there were Christian missionaries here in Roman times; but the Saxons were heathens, and Britain became pagan again. During the sixth century fresh hordes of Saxons arrived and fought those already in possession, but Augustine landed in the south in 597 and again preached Christianity. St. Oswald, crowned king of Northumbria in 635, was the missionary for the north.

The Danes came in the beginning of the ninth century, and behaved very much like the Saxons. They were pirates and heathen, and in 868 they burnt the churches at Peterborough, Crowland, and Ely, and murdered Eadmund, the King of East Anglia. The abbey of St. Edmundsbury was built later to house his relics, and it was here that Jocelin started his life as a monk in 1174. The Anglo-Saxon monasteries had become lax and fallen into disrepute in the tenth and eleventh centuries, but there had been a great revival at Cluny, in France, and it was their abbot whom William asked to come over to England and govern the monasteries here.

Europe had been in a turmoil for some hundreds of years, and the gentlemen of the day either hunted or fought, so it was left to the Church to civilize, and the monastery took up the work, and attracted all those men who wanted to do what we now call social work.

Credit must be given to the Normans for the fact that they built not only castles, but cathedrals and monasteries as well. Many of these still remain; both Norwich and Ely Cathedrals are largely Norman, and both were originally the churches of Benedictine monasteries. It gives a good idea of religious life in those early days when it is realized that what we now call a cathedral was then in some cases only the private chapel of a convent; the cloisters and a few of the other buildings may remain, but what we

now see is only a part of the original whole. Our plan on page 28 will explain this.

Where the monastic church was used as a cathedral, it was called a conventual cathedral, the bishop took the place of the abbot, and had the right to preside in the chapter-house. The prior and convent looked after the buildings, and continued to do so until the time of Henry VIII., when they were replaced by deans and chapters of secular canons. Cathedrals of the old foundation had deans and secular canons from the start, who were generally Augustinians.

It may help if an explanation is given now of terms which will be frequently used in later pages.

A Cathedral is the bishop's church, and the principal one in a diocese.

A Diocese is that part of the country over which the bishop rules.

A See means the seat of a bishop, or where his cathedral is.

The Parish originated with the holding of the lord, and his chaplain was the parish priest. The king's chaplains became the bishops.

Then it is very usual to talk about a house for monks as a monastery and one for nuns as a convent. This is wrong. Convent is the term applied to the whole body either of monks or nuns, and the monastery means only the actual group of buildings, and it is used both for the houses of monks or nuns, though the latter can also be called a nunnery.

Illustrations 12 and 13 show a twelfth-century Benedictine monastery. One is a plan and the other a bird's-eye view, and the plan has numbers which correspond with those in the text, and will enable the uses of the various buildings to be followed. The top of each picture is the north, the right-hand side is the east, the left hand the west, and the bottom the south. So, starting at the left hand, or to the west, where 1 is marked, we enter by

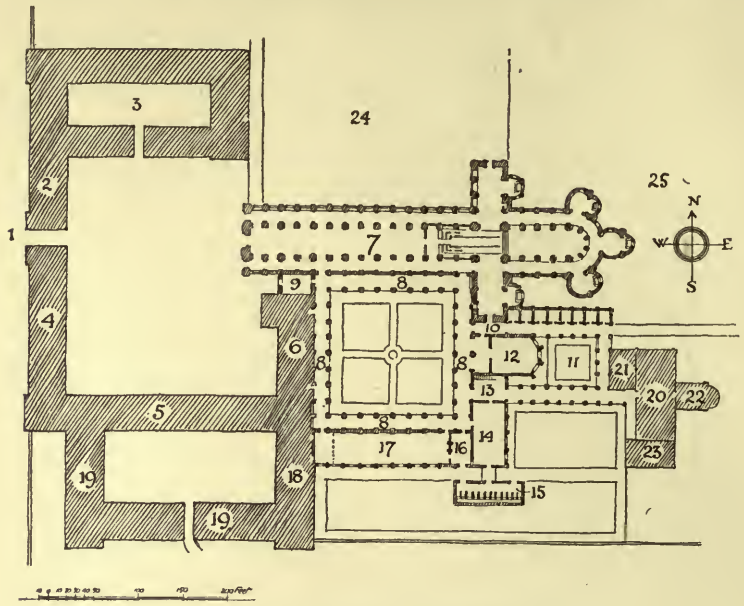

FIG. 12.—Plan of Benedictine Monastery.

the gatehouse into the great court. Here all were free to come who had any business to do, and it must have presented a busy scene, crowded with pilgrims, knights and men-at-arms, merchants and minstrels. There was a porter at the gatehouse, to guard. At 2 was the almonry, where alms were given to the poor, and sometimes there was a school close by for poor children. At 3 were the stables and granaries. Here the horses of the guests and travellers were put up. It is doubtful if there were many inns in England where travellers could obtain food and lodging until the middle of the fourteenth century.

In the towns there were ale-houses, cook-shops, and hostelries, because, a little later, in the time of John, 1212, we read that, after a fire, "all ale-houses be forbidden except those licensed by the Common Council, and that no baker bake or ale-wife brew by night with reeds or straw, but wood only"; also, "all cook-shops be whitewashed."

It was part of the duty of monks to entertain strangers. Their accommodation was divided up: just south of the

gatehouse, at 4, was the place for the poorer guests and pilgrims; at 5 would be placed the merchants and like folk; and at 6 was the abbot's or prior's lodging, where nobles or the king would be entertained. Jocelin of Brakelond's Chronicle is interesting, as it gives an idea of the great size of the twelfth-century monastery. He says that after Abbot Samson's installation, "he retired to his chamber, spending his day of festival with more than a thousand dinner guests with great rejoicing."

Jocelin also gives a note of how guests were entertained. "When the abbot is at home, he is to receive all guests of whatsoever condition they may be, except religious and priests of secular habit, and except their men who present themselves at the gate of the court in the name of their masters; but if the abbot be not at home, then all guests of whatsoever condition are to be received by the cellarer up to thirteen horses. But if a layman or clerk shall come with more than thirteen horses, they shall be entertained by the servants of the abbot, either within the court-lodge, or without, at the expense of the abbot."

At 7 was the church, and the west door was generally placed opposite the gatehouse, so that on saints' days it could be opened for processions. The north door was used by the people when there were special services for them in the nave, but the monks used the choir, which extended into the nave.

At 8 was the cloister, and this was a very important part of the monastery. When we go round a cathedral now, we are struck by the beauty of the vaulted walks, with the arched and traceried openings on the garth, or space in the middle; but when it was built it served not only as a corridor leading to the various parts of the building, but a place where the monks spent a good part of their time. For this reason it was usually placed to the south of the church, so as to be on the sunny side.

The north walk, which is the one next to the church, was reserved for study, and little places called carrels were sometimes formed on the side next the garth, like small

studies, where the monks could read their manuscripts. A drawing is given in the fifteenth-century chapter (p. 176) showing this.

The east walk was very much used, because it led to the chapter-house, the passage to the infirmary, and the refectory. It was in the east walk that the abbot washed the feet of thirteen poor men, representing Christ and the twelve Apostles, on the Thursday before Easter (Maundy Thursday).

The south walk was parallel to the refectory, and in the west walk were taught the novices who wished to become monks. In some of the old cloisters little figures used for playing games are cut in the stone benches.

At 9 was the outer parlour, where a porter sat who kept the cloister door, and here merchants could come to sell their wares, or monks receive visits from their relatives after the chapter.

This is perhaps a convenient place to state that our plan must not be taken as being an exact copy of any particular monastery. The Benedictines generally built on somewhat similar lines, but the positions of the various parts were often varied to suit local requirements. Thus at Westminster Abbey the outer parlour was at the west end of the south cloister walk.

At 10 was the slype, or passage-way, leading to the scriptorium, or place where the monks wrote their manuscripts. In these days before printing, all the church service books were made by hand and beautifully illuminated, and there must have been much letter-writing as well to carry on the business of the convent, so it was done in these little rooms, each of which had a window to the north, and a door opposite opening on to the north walk of the smaller cloister at 11.

At 12 was the chapter-house, or parliament of the convent.

At 13 was the parlour, or place where the monks could talk, and generally there were stairs up from here to the

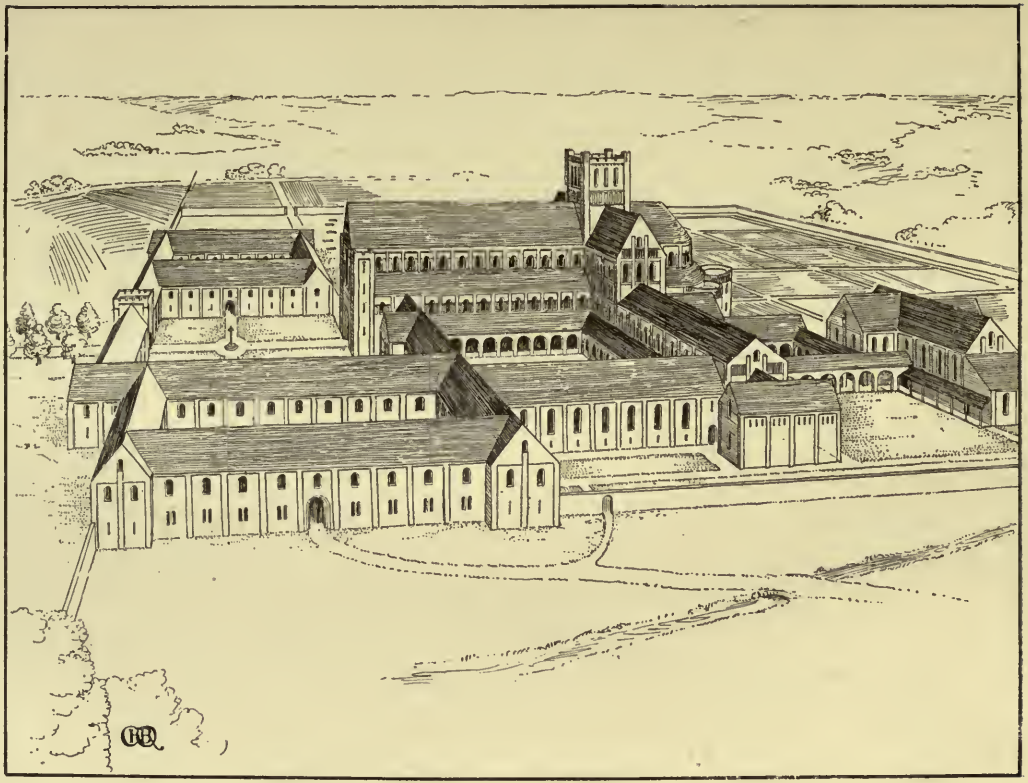

FIG. 13.—Exterior of Benedictine Monastery.

Carthusian Monastery, p. 174.

monks' dormitory above. This latter was a long upper chamber, which connected as well with the south transept of the church, so that the monks could easily go there for their services during the night.

At 14 were various stores and cellars.

At 15 were lavatories, in two stories, the upper communicating by a bridge with the south end of the monks' dormitory for use at night.

At 16 was the warming-room, where the monks could warm themselves, after service in the church on a cold winter's day, and in these days churches were not heated. The Romans had been able to do it very well indeed, here in England, seven or eight centuries before, but the manner of doing it had since been forgotten.

At 17 was the refectory, where they all fed, and near the door to the south walk of the cloister there was always a place where the monks could wash their hands, with, close by, a recess where the towels were kept.

At 18 were the kitchens and offices, opening out on to a courtyard, around which were grouped the bakehouse, mill, and brewhouse at 19.

At 20 was the infirmary, where sick monks could lie, and 21 was the misericorde, where such of them as needed it were allowed to eat meat. The infirmary had its own chapel at 22, and kitchen at 23.

The monks' cemetery was at 24, to the north of the church, and the gardens for growing vegetables, with the fish-ponds, were to the east, at 25. A site was selected which had a stream of good water, and this was diverted to form the fish-ponds, and then taken on to the various parts of the monastery to take away the drainage, and turn the water-mill which ground the corn to make bread.

This, then, is what many twelfth-century monasteries must have looked like. As time went on, the cloister, which perhaps had been built in wood at the start, was rebuilt, say in the fourteenth century, in stone, or the chapter-house was beautified. A central tower fell down,

or there was a great fire, and the parts destroyed were rebuilt in the work of the period.

FIG. 14.—A Physician.

At the dissolution of the monasteries, in Henry the Eighth's time, the need for the monastic parts of the building passed away, and so they fell into disrepair, or were altered out of all recognition; but here and there parts remain. At Westminster Abbey, the boys of Westminster School use what was the old monks' dormitory as a schoolroom, and they have the abbot's hall, which at Westminster is on the west side of the west walk of the cloister, as a dining-hall. Lucky boys, to be taught in the shadow of that glorious abbey, and feed in an abbot's hall!

An idea of the size of the old monasteries may be gained by giving the dimensions of some of the parts. At Westminster the dormitory was 170 feet long, and the refectory was 130 feet long by 38 feet wide. The kitchen at Canterbury was 45 feet square, and at Worcester 35 feet. The guest-hall at Canterbury was 150 feet long by 40 feet wide; so it can be seen they could accommodate plenty of visitors.

Now for the constitution of the convent. At the head came the abbot, then the prior, who was his chief assistant. There was a sub-prior, and the monks. The chantor, or precentor, acted as singer and librarian. The sacristan took care of the church and the buildings. The cellarer was the steward, who controlled all the business side. The hospitaller looked after the guests, and the infirmarer the sick, while the almoner distributed the alms. The master of the novices was responsible for their education.

The monks' day started at midnight, and the new day was ushered in with prayer. This first service was called

Matins. The sub-sacristan rang a bell in the monks' dormitory, where they had gone to bed at 7.30 in the evening in the winter and 8.30 in the summer.

They descended directly into the church, by stairs from the dormitory, down into the south transept. After a brief interval, Lauds commenced about one o'clock, and by half-past one or two all the monks were back in bed again.

They were roused at seven in the morning for Prime, which did not take very long, and was followed by an early Mass for the servants and workpeople, of whom there were a great number, and while this was being celebrated the monks washed and finished dressing.

Before the next Mass the monks had breakfast, of about ¼ lb. of bread and ⅓ pint of wine or beer. There was not any tea, coffee, or cocoa in the twelfth century, but there may have been porridge sometimes.

This next Mass preceded the daily chapter, held about nine o'clock. Here a junior monk, who was also the weekly reader in the refectory at meals, read out notices of the lives of the martyrs and saints who would be commemorated on the following day, and after, there was a discussion on the affairs of the house, seals were put to any documents, and any erring monks were punished.

As touching on the discipline in the monastery, Jocelin gives us an interesting account of a mutiny of the monks, accustomed to the easy ways of Abbot Hugo, against the stricter rule of Samson, who goes away so that his anger may cool, and on his return says : "I would have taken vengeance on thee, had not I been angry." So they were punished, and then : "On the morrow morning we decided on humbling ourselves before the abbot, by word and gesture, in order to mitigate his mind. And so accordingly was done. He, on the other side, replying with much humility, yet always alleging his own justice and turning the blame on us, when he saw that we were conquered, became himself conquered. And bursting into

tears, he swore that he had never grieved so much for anything in the world as for this, first on his own account, and then secondly and chiefly for the public scandal which had gone abroad, that St. Edmund's monks were going to kill their abbot."

Continuing with the monks' day, the chapter finished about 9.30, leaving half an hour for conversation in the cloister before High Mass at ten. In this interval the officials settled the business of the day, and it must be remembered that the convent had large estates which had to be managed, and the monks were great builders and must be given credit for much of the advance which was made in the arts and crafts of the day.

Dinner followed at eleven, and lasted half an hour, the monks washing their hands before and after the meal; when this was finished the junior monks and novices played games in the garden, and the elders slept for an hour. During the afternoon the monks worked, and it will be remembered that St. Benedict, when he founded the Order in the sixth century, expressly arranged that his monks

FIG. 15.—Investiture of an Abbot.

should do manual labour, and in this way keep their bodies healthy and strong. They were great gardeners, growing vegetables and medicinal herbs. The Cistercians especially devoted their energies to farming and improving the stock of animals.

Vespers were at five o'clock in the winter and six in the summer, and then supper followed ; after came Collations and reading in the chapter-house, followed by a short interval in the cloister in the summer and the warming-house in the winter. At seven in the winter and eight in the summer came Compline, and half an hour later all would be in bed, until they were roused again at midnight for Matins.

This was the way the old monks passed their days ; it must have been a very peaceful and well-ordered existence, and there is little wonder that it attracted the studious man. The popular idea of the monk is that he was a fat man in a frock, who either fished or ate large dinners, and the real work that he did is sometimes lost sight of. Sheltered by the cloister and protected by their vocation, they were able, in a rough-and-tumble age, while the barons spent their time fighting or hunting, to build up all the influences which were to civilize England. The nunneries for women were conducted on much the same lines.

There is an interesting account in Jocelin of Brakelond's Chronicle of how the monks elected an abbot, and were helped to do so by King Henry the Second. Jocelin entered St. Edmundsbury in 1174, and the abbot there was Hugo, who was a very old man. The convent under his rule had got badly into debt. The Jews, who had lent him money, charged enormous interest, and poor Abbot Hugo was distracted. He went on pilgrimage to Canterbury in 1180, but being thrown from his mule near Rochester, dislocated his knee, and died as a result of the fever caused by the bruises ; and, sad to relate, his servants plundered his apartments as soon as he was dead. The king placed an inspector over the monastery, and meanwhile

collected the revenues, and it was not until 1182 that they could set about electing a new abbot. Six of the elders selected the names of three of their own monks whom they considered suitable, writing them down in a document which was sealed. And then the prior and twelve monks set off with it to see the king at Waltham ; they walked there, their frock-skirts looped over elbow. Thereupon the king called on them to nominate three, and this being already done, the seal was broken, and the names found to be, Samson the sub-sacristan, Roger the cellarer, and Hugo the third prior. The king called for three other names, whereupon the prior was named as one, the sacristan as the second, and Dennis, apparently a monk, the third. With these nominations the king asked for three from other convents, and so they gave the prior of St. Faith, a monk of St. Neots, and another of St. Albans, and there were then nine names. The king then said three names might be struck off, and so those of the three strangers went. The sacristan withdrew, and the king ordered two more names to be struck off, and then another, which meant that Hugo the third prior and the monk Dennis retired, leaving only Samson and the prior. The venerable Dennis made a speech "commending the persons of the prior and Samson, but always in the corner of his discourse brought Samson in," and Samson it was who was elected, and returned as abbot to the monastery he left as sub-sacristan. This meant that he ranked as a peer, was lord of the manor, and had "fifty knights under him."

For four years Samson had hard work paying off the Jews, and this done, they were marched over the borders and bid never return.

The principal Monastic Order was that founded by St. Benedict in 529 A.D. To the three vows of obedience, poverty, and chastity he added that of manual labour for seven hours each day. This kept the monks in good health and happy. The Benedictines were the largest Order, and celebrated for their learning. St. Augustine, the apostle of the Anglo-Saxons, was a Benedictine.

Our illustration (on p. 31) is of a Benedictine monastery.

The Carthusians had their principal monastery at the Charterhouse in London, which after the dissolution of the monasteries was rescued by Thomas Sutton and turned into the Charterhouse School.

A description of the life led in a Carthusian monastery and details of the buildings are given in the chapter on the fifteenth century, page 171 onwards.

The Cistercians were farmers, and did a great deal for agriculture. They largely reclaimed the land in the north which had been wasted by the Conqueror. They generally settled down in some very remote place, near a good river, so that they could water their land. Their buildings greatly resembled those of the Benedictines.

The Augustinians were founded in the eleventh and twelfth centuries, and there were other Orders.

The monks founded hospitals at places of pilgrimage, and along the high roads, for the entertainment of poor pilgrims and travellers. Some were for lepers, others for poor and infirm persons, who were called bedesmen. St. Bartholomew's Hospital in London is a survival of a much older institution of this sort. As time went on, other people gathered round the monasteries, and so towns sprang up.

Then there were the Military Orders. The Knights of the Temple, or Templars, were founded under Augustinian rule at Jerusalem in 1118, between the first and second Crusades. They undertook the task of escorting pilgrims from the coast up to Jerusalem, to protect them from the infidel, and to wage war against the latter in defence of the Cross. In addition to these duties the Templars took the usual vows of poverty, chastity, and obedience. They were introduced into England by Stephen, and the Temple Church in London bears memory to them.

The Knights of St. John of Jerusalem, or the Knights Hospitallers, not originally a military Order, was founded in 1092 to afford hospitality to pilgrims to the Holy Land, and to care for the sick and wounded Crusa-

ders. In the twelfth century they became military, and with the Templars maintained a standing army for the defence of Jerusalem. When Palestine was lost they moved to Cyprus, then Rhodes, and finally Malta, where the buildings they erected still remain. They exercised a very useful influence in checking the Mohammedan invaders of Europe. The Hospitallers were introduced into England by Henry I., and founded here houses for novices to be trained in piety and military exercises.

The Trinitarians were founded in 1197 to rescue Christian captives, and were commonly called Mathurins.

Having thus spoken of the various religious Orders, and more especially of the monastery and of the life that was led within its walls, it may be as well to try and understand something of the part these Orders played in developing the architecture of the time, and here we shall find that their influence was very great indeed.

Illustration No. 16 shows the aisle of a monastic church, and the point to which we first want to draw attention is the vaulted roof. In Illustration No. 9 the plain barrel vaulting which was employed to cover the recesses at each side of the fireplace is particularly mentioned, and this was said to be like an ordinary railway tunnel. Now the vault to this aisle, which is illustrated, shows the next development, and it is a very important one indeed. There is the same barrel vault or railway tunnel along the aisle, but crossing it at right angles are other barrel vaults following the lines of the arches into the nave, and between each intersection so formed is a semicircular arch.

At the actual line of the intersection of the two semicircular barrel vaults an angle was formed, which was called the groin. Each bay of the vaulting, between the semicircular arches, was a square, and the line of the groin, if you were making a plan, would run diagonally across it. The first thing the old builders found out was that the actual elevation of the groin was that of an ellipse, or waggon-shaped, and this must be so because the groin springs or starts from

FIG. 16.—The Aisle of a Monastic Church.

Barrel Vault, p. 17. 13th-Century Vaulting, p. 89. 14th-Century Vaulting, pp. 129, 133. 15th-Century Vaulting, pp. 176, 179.

the same line, and only rises to the same height as the arches crossing the aisle, which are semicircular, and as its span is wider, because it goes across the diagonal of the bay, it must be of a flatter shape.

Now as to the way these early vaults were constructed. The semicircular arches across the aisle were built first, then rough wooden centres or moulds, of the shapes of the diagonal or groin, were put up, boards were laid on the top, and the vault was constructed in what is called rubble, only rough stones, not shaped as to the arches, when they are called voussoirs. When this was set, the centering was taken down, and the vault was plastered on its underside. The first thing the old builders discovered was that the vault, by reason of the shape of the groins being flatter than semicircles, looked rather dumpy; next, that the centre or crown of the vault was too flat, and the stones were inclined to fall out, and this applied as well to the groins themselves.

So the next step was to make the profile or true elevation of the groin semicircular, but this raised the crown of the vault considerably above the tops of the semicircular arches crossing the aisle, and so to remedy this these latter were taken up straight for the necessary distance to get over this, and then made semicircular as before. This was called stilting. But here again another difficulty was encountered: the now semicircular groins, and the stilted crossing arches, all sprung or started from the same level, but the groins at once started curving away, because they were true semicircles, whereas the stilted arches went up straight for a foot or so. This was found to be ugly, because it made the crossing arches look as if they had been pushed in at the bottom between the two groins, and a good example of this is to be seen in the chancel of Hemel Hempstead Church, Herts. So the next step was to spring all from the same level, but make the arches across the aisle pointed, and, if you think, this was the true solution of the difficulty; but it took a long time, and when it was done the thirteenth

century had arrived. The groin lines, too, were strengthened by the addition of stone ribs. Another surprise for the Norman builders was the discovery that by crossing their vaults as described, they concentrated the thrust of same at particular points, and it became necessary to make their buttresses outside of more projection. The drawing shows the cushion-shaped capitals to the columns and other details which are characteristic of Norman work.

This may seem a rather long and tedious explanation, but it is very necessary to understand the development of vaulting if we are really to follow the growth of Gothic architecture.

Leaving buildings now, we can turn to the details of country life in the twelfth century ; here we shall find that the Domesday Survey is valuable, because not only does it give us an idea of how much land was cultivated, and how many people there were in England in 1085, but it also tells us what they were doing. The Commissioners set themselves to find out " the name of the manor, who held it in the time of King Edward the Confessor and who held it now, how many hides there were in each manor, how many ploughs on the domain, how many men, how many villeins, how many cottars, how many bondsmen, how many freemen, how many socmen (freemen paying a fixed rent), how much wood, how much meadow, how much pasture ; what mills, what fish-ponds—how much it was worth, and whether more could be got out of it than now."

An entry in Domesday Book reads something like this : " The Land of William of Braiose.—The land is of three ploughs. The whole extent of arable is three ploughlands, though it was only assessed at two hides. There is one in the domain (William manages one ploughland himself), and five villeins and cottars with two ploughs (there are two teams in the domain). There is a mill of 18 shillingsworth and a fishery of 50 pence-worth." And so England was parcelled out for the Conqueror to estimate the value of his spoil.

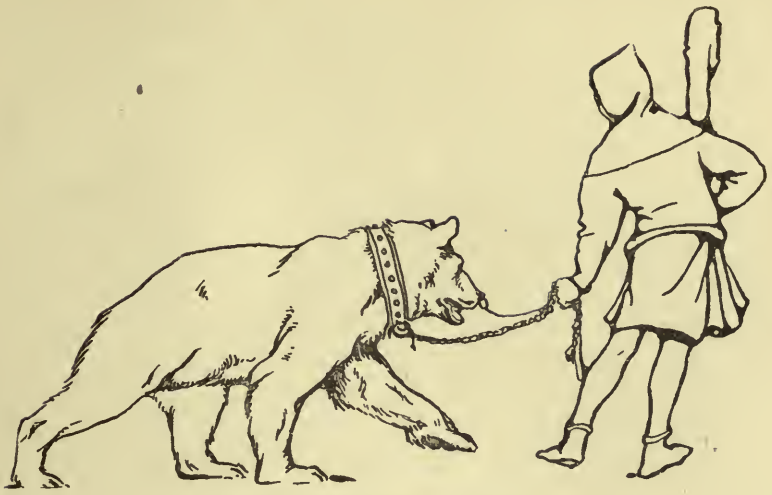

FIG. 17.—A Performing Bear.

The land was measured by the hide, suling, or caracute which equalled about 120 of our acres. It was found that about 5,000,000 acres were cultivated; that there were about 300,000 families, with a population of 2,000,000, We read of 9300 landowners and clergy, 12,000 freehloders. 23,000 socmen or yeomen, 109,000 villeins or copyholders, 90,000 cottars or small copyholders, 25,000 bondsmen or landless men.

The counties were divided into hundreds, and the hundreds into manors. The manors contained the demesne, or domain, which was the lord's own land, and the holding of the villeins, which averaged 30 acres, or a virgate or yardland. The cottars had perhaps a cottage and 5 acres. Now as to how all this worked. We must, if we want to understand the twelfth century, forget all about the twentieth, and its constant talk of money; in the twelfth, instead of paying rent in money, you rendered service instead. The lord held his land from the king on this condition—he had to promise to help the king, and be his man, and this same idea ran through the whole of the society of the time. Here are the conditions on which a

villein held land. In the spring he had to plough 4 acres for his lord, and each villein supplied two oxen for the lord's plough team for three days in the winter, three in the spring, and one in the summer. In addition he must work three days a week on the lord's land, or pay a yearly toll of 2s. 1½d., a hen, and sixteen eggs. He must follow his lord to war, and sit in his court of justice, and uphold customs which were to become laws. So if he had his duties, he also had his rights, and we call him a copyholder, because the terms of his holding were copied into the Court Roll, and so long as he rendered service in accordance with these, he could not be turned out. It was not to the lord's interest to oppress his villeins, any more than it would be to a modern farmer's advantage to ill-treat his horses. The two classes depended very much on one another, and continued to do so until the time of the Black Death, which altered the conditions of country life. It is very usual to think of the villein as a miserable bondsman, whereas in reality he formed the backbone of the countryside, free on three days in the week to work on his own holding, owning cattle, and having the great interest of doing well or badly, in just the same measure that he was industrious or lazy. He was tied to the land, and could not leave his manor, except with the lord's consent; but then in all probability it never entered his head to do so, unless he went to the wars in France, or on a pilgrimage. The lord was in much the same position under the Feudal System. The villein was probably just as well off, if not better, than the farm labourer of to-day, with nothing except his wage to look forward to. The villein's condition, like that of the labourer, depended on his master. In Jocelin's Chronicle we read that "coming down from London through the forest, I inquired of an old woman whom we came up to, whose wood this was, and of what manor; who was the master, who the keeper? The old woman answered, the wood belonged to the new Abbot of St. Edmunds, was the

manor of Harlow, and the keeper of it was one Arnald. How did he behave to the people of the manor? I asked further. She answered that he used to be a devil incarnate, an enemy of God, and a flayer of the peasants' skins,—skinning them like live eels as the manner of some is; but that now he dreads the new abbot, knowing him to be a wise and sharp man, and so treats the people reasonably."

FIG. 18.—A Shepherd.

In times of peace the village was like one large farm—the common fields were ploughed, harrowed, sown, and reaped by the joint labours of all the villeins, and each of the latter's holdings consisted of a strip, or strips, in the open fields. So the country must have looked very different then, because the fields was not enclosed with hedges, but the divisions made by leaving what were called baulks of turf. The woods were used for feeding swine; the cattle grazed on the common land, and were largely killed off in the late autumn, because what we now call root crops were not then grown, and so it was difficult to feed cattle in the winter. There were meadows for making hay; thirty-eight vineyards are mentioned in Domesday Book, and a good deal of wine was made. Everybody kept bees to get honey for sweetening purposes,—remember you could not buy pounds of sugar in these days. The peasants' food consisted of pigs' flesh, and domestic fowls, vegetables, fruit, eggs, and cheese, the latter sometimes made from ewe's milk. Meat was much eaten, and as in the winter it was salted, and salt was difficult to obtain, it was probably not very well cured, and this accounted for the many skin diseases often confused with leprosy.

The abbots were in the position of lords of the manor, and had tenants. In Jocelin of Brakelond's Chronicle we

read of the difficulties which the cellerarius had to collect the "reaping silver," or penny which each householder had to pay instead of giving his labour to cut down the convent grain. "Before the town was free all of them used to reap as serfs; the dwellings of knights and chaplains and of the servants of the court lodge being alone exempt from this payment."

The cellerarius gave up trying to get it from the richer folk, and distrained on the poorer by taking instead a stool, a kettle, or even the house door, and there was so much commotion that the reap silver was commuted. Thus the holders of the town fields had to catch 4000 eels in the marshes of Lakenheath, and bring them to their landlords the monks; but they got lazy, and brought half the number, and sometimes none at all—one feels sorry for the townsmen, because the eels may not have been there to be caught, and are known for slippery customers. So a new arrangement was made, that instead of the eels, each holder should pay a penny for so many acres; but this was found troublesome, because the fields got divided up among so many people; sometimes the cellarer got 27d., and then again only 10½d. Another rule was, that the townsmen should put their sheep in the convent's pens at night, for the sake of the manure, but they preferred to improve their own land in this way, and there was trouble with the mill and market dues. All this is very interesting, and shows how the people who at first gathered round the monastery for the protection which it afforded, and the work they found to do, were gradually working their way to an independent position as a township, and commuting their service for money payments, or rent.

There is another interesting note in Jocelin's Chronicle about mills. These generally belonged to the lord, and the villeins took their corn to his mill, and had to pay in kind for the grinding. A Dean Herbert ventured to build a mill without the abbot's consent, and was ordered to take it down by the abbot, who said, "I tell thee, it will not be without damage to my mills; for the townsfolk will go to thy mill, and grind their corn at their own good pleasure;

nor can I hinder them, since they are free men. I will allow no new mills on such principle." The abbot sent his men to take the mill down, who found that the dean had forestalled them, so that he might not lose the timber, and this suggests that it was a windmill, though of course it may have been a water-mill instead.

The average twelfth-century manor must have been very nearly self-supporting, so far as food was concerned, and the local markets gave the opportunity to exchange goods ; luxuries were obtained at the great fairs. The one at Stourbridge lasted from September 18 to October 9, and merchants came to it from places as far away as Bruges and Hamburg, Bordeaux and Rouen, and the Italian cities. Here could be bought foreign wines, furs from the Baltic, Flemish cloth and lace, salt, and spices, and the farmers could dispose of their cattle hides and wool.

The Crusades and pilgrimages had made men quite familiar with the produce of foreign countries, and the twelfth-century man was not at all a country bumpkin. From Jocelin's Chronicle we learn that the Abbot of Flay comes, and "through his preaching caused the open buying and selling which took place in the market on Sundays to be done away with, and it was ordained that the market should be held on the Monday." Again, as touching on a man's duties and the business practice of the day, we hear that Hamo Bland died without making a will, and this was held to be very discreditable. The horse which was led before the coffin of the deceased was offered to St. Edmund, but the abbot would have nothing to do with it, "For it does not beseem our church to be defiled with the gift of him who died intestate, whom common report accuses of being habitually wont to put out his money to interest. By the face of God, if such a thing come to pass of anyone again in my days, he shall not be buried in the churchyard." Now this must have made it very difficult for the enterprising business man of the twelfth century to get on, but they did so in quite surprising fashion.

CARTS

We have referred to the influence of the Crusades in making men familiar with foreign countries, and the practice of going on pilgrimages accustomed people to travelling. Considering the difficulties to be overcome, the twelfth-century men were surprising travellers.

Illustration No. 19 shows what must have been a simple farm cart. The oxen drew it by means of the yoke across their shoulders. The yoke was attached to the central pole, and this latter was fastened to the axle. The floor of the cart was framed up on the axle, and the sides made of withes, woven in between upright stakes driven into the edge of the floor. The peasant driving the oxen wears the plain chausses and simple tunic which were the clothing of the working man right through the Middle Ages. Carts were not used for travel, and it was considered rather disgraceful to be seen riding in one, probably because in this way the man condemned to death was taken to the gallows. When Launcelot was going to see Queen Guinevere, he lost his horse, and not being able to walk in his armour, he commandeered a cart, with the result that one of the queen's

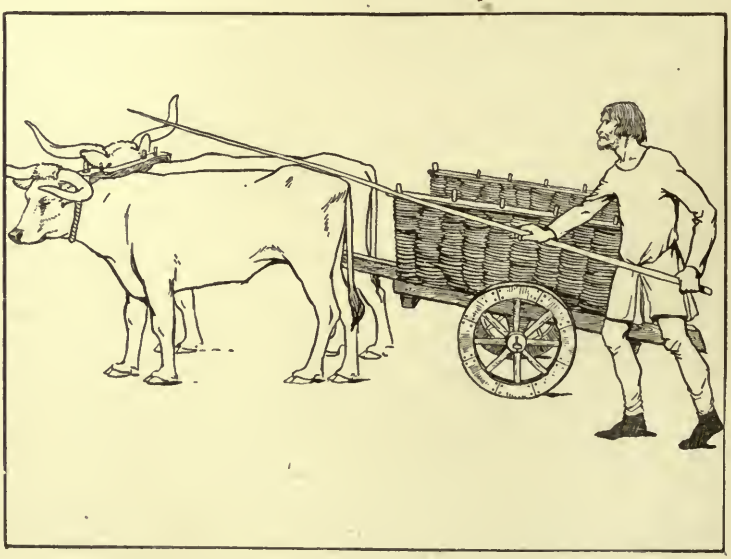

FIG. 19.—A 12th-Century Cart.

ladies, seeing him from the castle, thought it was a knight "riding to the hanging," but the queen, recognizing Launcelot, reproved her, saying, "It was foul mouthed, and evil compared, so to compare the most noble knight of the world in such a shameful death."

Ladies rode pillion behind a man-servant, or in litters borne between two horses, and nearly all travelling was done on horseback. Only kings and great nobles had special carriages, and the reason of course for this was, that with the exception of the Romans, no early people were good at road-making; so horseback was speedier and safer —that is, when they did not walk.

In Jocelin's Chronicle there is an interesting account of a tremendous walk. Samson had been sent to Rome, in his monk days, by Abbot Hugo, and, returning too late, was put into prison by the abbot, with foot-gyves on him—a sorry return for braving the dangers of a journey which he thus describes: "You know what trouble I had for that Church of the Woolpit; how I was dispatched to Rome in the time of the Schism between Pope Alexander and Octavian; and passed through Italy at that Season, when all clergy carrying letters for our Lord Pope Alexander were laid hold of, and some were clapt in prison, some hanged; and some, with nose and lips cut off, were sent forward to our Lord the Pope, for the disgrace and confusion of him. I, however, pretended to be Scotch, and putting on the garb of a Scotchman, and taking the gesture of one, *walked* along; and when anybody mocked at me, I would brandish my staff in the manner of that weapon they call *gaveloc* [like a crowbar], uttering comminatory words after the way of the Scotch."

Now Samson must needs have been a stout-hearted man to walk to Rome and back, and even though his business had been successful, to have to undergo imprisonment, and yet, coming out, be able to live serenely after. When he became abbot he "caused the official person who had, by Abbot Hugo's order, put the fetters on him at

his return from Italy, to be supported with food and clothes to the end of his days at Abbot Samson's expense " ; but we never hear if he apologized to the Scots for the liberties he had taken in copying their ways.

And this was not the only long journey Samson made, —as a traveller he would have compared favourably with many modern men. He attended Parliament when the news came that Richard was a prisoner in Germany, and " the abbot started forth in his place in Parliament, and said, that he was ready to go and seek his lord the king, either clandestinely by subterfuge, or by any other method ; and search till he found him, and get certain notice of him " ; and the abbot went " with rich gifts to the king in Germany." Again, when the monks set out to see the king at Waltham, about the election of a new abbot, they all walk there, their frock-skirts looped over elbow.

The Normans were great hunters, and the frontispiece shows a hunting scene. In the fifteenth century, a description is given of stag-hunting, taken from a book called *The Master of Game*, written by Edward, Duke of York, who was killed at Agincourt in 1415. As it is supposed that the Normans introduced the method of hunting the stag which is followed to this day, readers are referred to the fifteenth-century chapter (p. 187) for fuller details.

It must have been while hunting, in much the same way as shown, that William Rufus met his death in the New Forest, by an arrow glancing off from a tree trunk. It was in reality the New Forest then, and was enclosed by the Normans to form a game preserve. In the twelfth century the " beasts of the chase " were the buck, doe, and fox ; the " beasts of the forest " were the hart and hind ; the " beasts and fowls of the warren " were the hare, rabbit, pheasant, and partridge. Henry II.'s laws forbade anyone entering a royal forest with bow, arrows, dogs, or greyhounds, save with special warrant, and he forbade the clergy to spend their time in hunting or hawking.

In Jocelin's Chronicle we read of Abbot Samson's manor-

houses and parks: "He had laid out several and stocked them with animals, retaining a proper huntsman with hounds; and, if any guest of great quality were there, our Lord Abbot with his monks would sit in some opening of the woods, and see the dogs run; but he himself never meddled with hunting that I saw." Now does not that conjure up a pretty picture?

There is another note in Jocelin of a quarrel with Cœur-de-Lion. Adam de Cokefield, a feudatory of St. Edmunds, died, leaving a small daughter of three months old as his heiress, and she became Abbot Samson's ward, and so could not marry without his consent. Cœur-de-Lion wanted to give her in marriage to one of his friends, but the abbot did not approve, and there was a great quarrel, but in the end the abbot had his way—he generally did. "King Richard wrote, soon after, to Abbot Samson, that he wanted one or two of the St. Edmundsbury dogs, which he heard were good"; and these being sent, gave the abbot a ring, and so they made it up, these two fine twelfth-century men. No wonder that Abbot Samson appealed to Carlyle as a fine type, and worthy of inclusion in "Past and Present."

Our next consideration must be the laws and customs.

Before the conquest the Anglo-Saxons had written laws, and the Normans, when they entered England, had none, so William's first act was to confirm those already in force which had been made by Edward the Confessor. It must be remembered that he did not want to be thought of so much as a conqueror as the rightful king of England coming into his own. He protected the Normans, however, by fining the district where one was slain, unless the slayer was produced. Much of the procedure of the old law was traditional, and the laws themselves only statements of the penalties attaching to wrong-doing. There was very little real development until the time of Henry II. The King's Court was only for the protection of the royal rights, and those of the barons; all other business was conducted at the shire and hundred moots.

Shire moot was held in the open, and presided over by the sheriff; the free landowners had to attend, and they found the dooms, or judgments, but did not try the case. The accused brought forward friends, who swore that he was innocent, and were called oath helpers; or he might be sent to the ordeal of the fire, or the water. He must lift red-hot iron, carry it three paces; his hand was bound up and examined at the end of three days; if blistered he was guilty. Or he was thrown into water, and if he floated was guilty. One is apt to say now, "How absurd!" but that is because of the difficulty we find in understanding what were the ideas of the twelfth-century man. A small boy of our acquaintance gave what is probably the explanation, when he said, "Yes, it would be all right if you really believed in it." In the twelfth century it was an old, old custom, and the guilty man, who was perhaps quite ready to swear falsely, would hesitate to undergo the ordeal, and so give himself away, and find the doom given against him.

FIG. 20.—A Judicial Combat.

The Normans introduced the judicial combat, and the combatants fought to show they were right, or else hired somebody else to do it. The weapons used were like pick-axes, made of horn, bound on to wooden handles, the shape of which had come down from bygone ages; they fought, perhaps all day, until the guilty man cried "Craven," when he was promptly hanged. Here again the idea probably was that the man in the right would fight better, and that the other, burdened by a guilty conscience, would give in first; but we are afraid it did not always work this way.

Henry II. made the King's Court the headquarters of justice, and from it the Justices made journeys all over England, and went on circuit just as they still continue to

do. But the most important development of Henry II.'s time was that the sheriff would call in twelve men to give evidence, not to hear it as before, and so we get the beginnings of our present trial by jury.

Jocelin of Brakelond gives an interesting account of a trial by battle between Henry of Essex, accused of treason and cowardice by his kinsman, Robert of Montfort, in which Henry was vanquished, and, being left for dead on the field of battle, recovered afterwards, and turned monk. Another instance given had a tragic ending: a free tenant of the cellarer, Ketel by name, was charged with theft, and, being the loser in the trial by battle, was hanged. And then follows a most interesting statement, showing how this method of trial was passing. Jocelin reports the burgesses of Bury St. Edmunds as saying: "If that man had only dwelt within the borough, it would not have come to the ordeal, but that he would have acquitted himself by the oaths of his neighbours." The abbot and convent, seeing the truth of this, took steps to remedy this hardship of their tenants.

Samson, as Lord Abbot, had to hold his Court; on one occasion he had two knights of Risby before him, Willelm and Norman, adjudged to pay the heavy fine of 20s., and this is how he addressed them, and it is interesting because it gives a side-light on travelling and hospitality:

"When I was a cloister monk, I was once sent to Durham on business of our Church: and coming home again, the dark night caught me at Risby (where the knights lived), and I had to beg a lodging there. I went to Dominus Norman's, and he gave me a flat refusal. Going then to Dominus Willelm's, and begging hospitality, I was by him honourably received. The 20s. therefore of money, I, without mercy, will exact from Dominus Norman; the Dominus Willelm, on the other hand, I, with thanks, will wholly remit the said sum." "My curse on that Abbot's Court," said another suitor, "where neither gold nor silver can help me to confound my enemy." Truly the more we hear of Abbot Samson the better we like him.

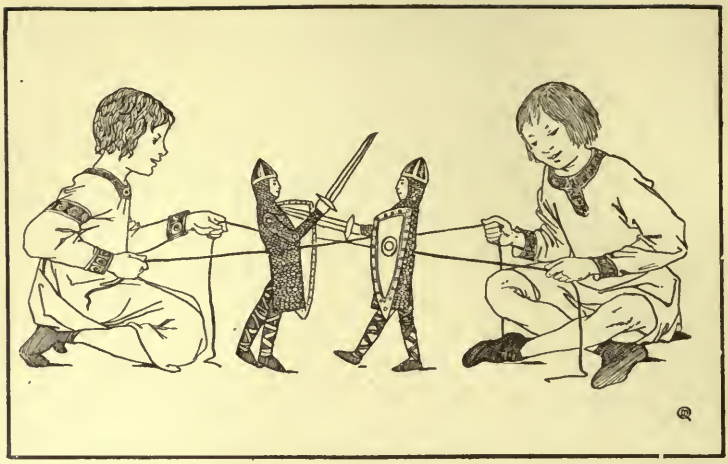

FIG. 21.—Games.

13th-Century Games, p. 97. 14th-Century Games, p. 144. 15th-Century Games, p. 195.

Thus may we gain some idea as to how the serious and business side of Norman life was carried on ; but we must also remember that life even then was not "all work and no play," and the Normans "played" quite as vigorously as they worked.

In their spare time they amused themselves with many games of skill and hazard.

We read of chess and draughts, both of which seem to have been very popular. The chessmen were carved, generally in whalebone or ivory, and in a manuscript of this period is mention of a small town in Scotland where there was a maker of combs, draughtsmen, chessmen, and dice. This man used as his material stag's horn.

An old chronicler, describing various amusements, speaks of chess as the hobby of the wise and draughts that of knights, while, says he, "the young bachelors pass their time with sham fights and other exercises, also in cock-fighting, bear- or bull-baiting, wrestling, and other sports."

The games of children have been in all ages miniature copies of those of their elders. Dolls have held their place from time immemorial in the affections of little girls, and boys found the same joy then as they do now in soldiers,

spinning-tops, toy horses, whips, and wooden models of many and various kinds.

The two boys in Illustration No. 21 are playing with jointed wooden soldiers, which are dressed in the armour of the period. The feet of these figures were weighted with lead to keep the balance, and were jerked backwards and forwards by means of a cord passed through their middle, each boy holding one end of the cord. The arms were jointed as well as the legs, and moved with the motion of the figures, and with the tightening and slackening of the cord the little soldiers strutted and pranced, and doubtless waved their arms and swords in a very warlike manner.

The tailpiece of this chapter, Illustration No. 22, shows what the ornament of the period was like. It illustrates, in a way, why the Norman style is sometimes called Romanesque ; because here in this simple design we can see a survival of a more elaborate Roman pattern. The design we illustrate here might have been used for stone carving, embroidery, or the border to an illuminated manuscript.

Now for a word of advice on design.

When drawing pattern, never start putting in the detail until you have got the general line, or structure of the same, complete.

In this scroll the main line of the pattern is a wavy one, consisting of more or less half-circles reversed and joined together. From this central line grow other shorter lines, and unless you get the swing of these "bones" of the pattern, any fine drawing put into the detail will be quite wasted.

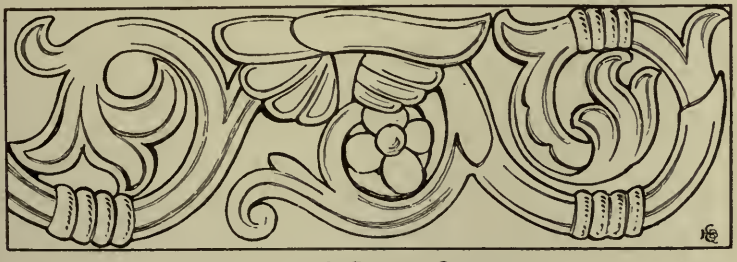

FIG. 22.—12th-Century Ornament.

13th-Century Ornament, p. 100. 14th-Century Ornament. p. 145.
15th-Century Ornament, p. 201.

CHAPTER II.—The "Early English" Period of Design, from 1200 to 1299. 13th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1200	John—*Philip Augustus*			Ely Galilee, 1198–1215 Peterborough, west front, B., 1201–14
1203	. . . .	. . . .	Death of Arthur	
1204			Loss of Normandy	Beaulieu Abbey, Hants, C., and St. Mary Overie, Southwark, 1204–38
1207		Stephen Langton, Archbishop		Wells Transepts and Nave, 1206
1212			John excommunicated	
1214	. . . .	. . . .	Battle of Bouvines	
1215			Magna Charta and Civil War	
1216	Henry III., *m.* Eleanor of Provence	William Pembroke, Earl Marshal		
1217	. . . .	. . . .	Sea fight off Sandwich, and Fair of Lincoln	Wells, west front, 1218–39.
1219		Hubert de Burgh		
1220	. . . .	. . . .	. . . .	Beverly Choir, 1220–25, and Salisbury, 1220–66
1221	. . . .	. . . .	Dominicans (Black Friars) come to England	Lincoln Chapter-House, 1220–35
1223	*Louis VIII.*			
1224	. . . .	. . . .	Franciscans (Grey Friars) come to England	
1226	*Louis IX.*			
1228	. . . .	. . . .	Frederick II. crowned King of Jerusalem	
1230	. . . .	. . . .	Crusade of Teutonic Knights against Prussia	
1235	. . . .	. . . .	. . . .	Ely Presbytery, 1235–51
1236		Matthew Paris becomes historiographer at St. Albans; *b.* 1200, *d.* 1259		
1242	. . . .	. . . .	Expedition to and loss of Poitou	
1243		Roger Bacon, 1214–1292		
1244	. . . .	. . . .	Loss of Jerusalem, which remains in Mohammedan hands until 1917	
1245	. . . .	. . . .	. . . .	Westminster Abbey, B., 1245–69, excepting completion of Nave
1248	. . . .	. . . .	Crusade of St. Louis, 1248–54	
1257		Simon de Montfort	National Rising, 1257–65	
1264	. . . .	. . . .	Battle of Lewes	Beginning Collegiate System, foundation of Merton College, Oxford
1265		Birth of Dante	Battle of Evesham and Simon's Parliament, 1265	
1270	*Philip III.* . .	. . . .	Crusade of Edward and St. Louis	
1272	Edward I., *m.* Eleanor of Castile			
1274	. . . .	. . . .	Conquest of Wales, 1274–82	
1275	. . . .	. . . .	First Statute of Westminster	
1279			Statute of Mortmain	
1280	. . . .	. . . .	. . . .	Chester Choir, B., 1280–1315
1282		Llewelyn		
1284	. . . .	. . . .	. . . .	Foundation of Peterhouse College, Cambridge
1285	*Philip IV.* . .	. . . .	Statute of Winchester	
1289			Death of Queen Eleanor	
1290	. . . .	. . . .	Quia Emptores	St. Etheldreda, Ely Place, Holborn, and York Nave and Chapter-House
1291	. . . .	. . . .	Fall of Acre	Stokesay Castle, Shrops, 1291
1294	. . . .	William Wallace	Attempted conquest of Scotland and Scotland's alliance with France, which lasts till 1494	
1295			Model Parliament	
1298			Battle of Falkirk	

12th-Century Chart, p. xiv. 14th-Century Chart, p. 102. 15th-Century Chart, p. 146.

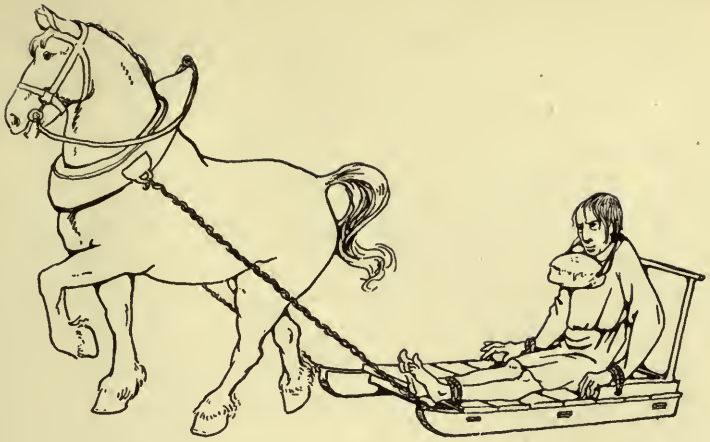

FIG. 23.—Baker of Short-weight Loaves drawn to the Pillory.

CHAPTER II

THIRTEENTH CENTURY

AS we go through the centuries, we shall find that each one seems to have had a character of its own, and that the thoughts and feelings of the people are reflected in the things which they have left behind them. In the twelfth century, with which we dealt in the last chapter, the general impression is that of rugged strength. The Normans were like their own castles, and even their cathedrals, beautiful as they are, echo the same feeling. Henry of Huntingdon, an historian of the time, said: "For God had chosen the Normans for the extermination of the English race, because He saw that they excelled all people in the quality of unrivalled savagery." And William of Malmesbury, talking of the Saxons before the Conquest, said: "The custom of drinking together was universal, the night as well as the day being spent in this pursuit. They expended great sums, while living in small and contemptible dwellings; unlike the French and Normans, who live at a moderate rate in large and splendid buildings."

The first William was undoubtedly a terrible man, but he kept the peace and made others do so too. Rufus was a ruffian, but allowed no one else save himself to play the tyrant.

Henry I. was altogether a better man, and his marriage with Matilda helped to make him a friend of the English. A good father might have had a good son, and if Prince William had not been drowned in the *White Ship* in 1120, but had lived to rule, the anarchy of Stephen's reign might have been avoided.

The task of Henry II. was much the same as that which confronted Henry VII. so many years after. Both came to the throne in troublous times, and by wise government succeeded in restoring peace to the country. The first of the Angevins was greatly helped by his marriage to Eleanor of Aquitaine, who was one of the richest heiresses of the time.

Richard I. was a sort of knight-errant, and John was a thorough bad lot.

Yet there was a new spirit abroad, and if the times were rough and terrible, we must all remember that in 1096 Peter the Hermit preached the first Crusade, and all over Europe men were found who sacrificed all they had to go and fight the Moslem, whom they called the infidel, in the Holy Land.

We want to bear all these facts in mind when we approach the everyday things of the thirteenth century. We shall find that the rugged strength of the Norman church has given place and developed into the more graceful beauty of the Early English style. Westminster Abbey, for example, the east end of which was built about the middle of the century, still remains the pride of all Englishmen. Men who wrought so splendidly in stone as this must have had fine ideals. We shall find, just as in the twelfth century, good and bad kings, but the bad ones are not to be allowed to have their way so much now. Magna Charta was signed in 1215, and one of its provisions was that "No Freeman, Merchant, or Villein shall be excessively fined for a small offence; the first shall not be deprived of

his means of livelihood; the second, of his merchandise; the third, of his implements of husbandry." All men were to be fairly treated; John was not to levy taxes without calling his Council. In the reign of Henry III. we find Matthew Paris was quite prepared to support the people's cause against the misgovernment of the king, and as well to criticize the doings of the papal legates. Simon de Montfort called together, in 1265, in one assembly, barons and bishops, abbots and knights, and citizens.

At the beginning of the thirteenth century the Friars came and preached against the laxity of the monks, who had become too prosperous and slothful, and at the end of the century we see the rise of the Universities. This is the new spirit; the century which started badly with John finishes splendidly with Edward I., and he must be reckoned as one of our great kings.

As we study the everyday things of the period we should like our readers to bear this in mind. One should think of Westminster Abbey, not as a building put up by Henry III., who though he was a bad king was a good builder, but rather as being symbolical of the ideals of a whole people moving slowly towards freedom and justice—with many set-backs, but yet moving forward.

So we can start with the everyday things of the Early English period, and Illustration No. 24 shows what thirteenth-century people looked like. The costume of the period was as simple and beautiful as its architecture. Later on, both became rather overloaded with ornament, but before this happened there was fitness for purpose and beauty of line, which achieved the end in so satisfactory a way that added elaboration was unnecessary. We have written about this in the architecture of the century, and wish to point it out again in discussing the figures in the illustration. All the garments are most evidently designed for useful wear, and their simple lines are very graceful. Good effects were obtained by the use of fine material, rather than by adding embroidery and jewels.

COSTUME OF THE PERIOD

In this century we find two new garments worn by the better-class people : the surcoat, or over-tunic, and the peliçon, or pelisse. The latter, being for outdoor use, was often worn under a cloak in the winter.

Taking the figures in the picture, the lady on the left hand is wearing a cotte, or dress of the period, the skirt of which is not so full as in the twelfth century, and hangs in heavy folds from the waist, which is encircled by a low belt. The sleeves are tight below the elbow, and buttoned to the wrist. The stuffs used for dresses were very beautiful—heavier than those of the twelfth century, and brocaded with gold and silver threads woven with the design of the fabric, and not added afterwards as embroidery. The dress is covered by a fur-lined cloak. The head-dress consists of a fold of linen, or wimple, tied on the top of the head, which was covered by a stiffened cap of the same material.

The second figure is of a noble, and they, with doctors and lawyers, wore their cotte to the ankle ; those of the merchants and middle-class men reached to the calf, and the peasants wore theirs to the knee. Over his cotte the nobleman wears a surcoat, with capuchon attached ; this surcoat is lined with fur, and has long wide sleeves. His shoes are slightly pointed, and are buttoned round the ankle.

The hair, in this period, was cut in a fringe across the forehead, and at the sides and back of the head reached just below the ears and was curled.

The third figure is of a scholar, whose under-garment again is a cotte. Over this he wears a garde-corps, which is really a surcoat of a slightly different shape. This is made of woollen material and lined with fur, and is a rather amusing garment, the arms coming through a slit in front of the hanging sleeves, and the fastening in front going half-way down and coming half-way up.

The head-dress is a small cap or coife, over which is drawn the capuchon. The capuchon, or chaperon, was the great mediæval head-dress, and starting from quite early

FIG. 24.—"Early English" Costume. XIIIth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Religious), see p. 62. XIVth Century Costume, opposite p. 106
XVth Century Costume, opposite p. 150.

To face p. 60.]

times lasted until the days of the Tudors. In shape like a long sugar-loaf, the hole for the face was made in one of its sides, the lower half was pulled down over the shoulders as a cape, and the upper half hung down at the back as a liripipe.

The fourth figure is of a little girl clad in a cotte of some light material, and over it she wears a bliaut, which was entirely an indoor tunic ; this latter, fitting closely to the figure at the top, springs out at the waist, and is cut wide and long in the skirt, and without sleeves. Being a child, she wears her hair loose on her shoulders, with a plain circlet around the head. The doll follows the same style as his or her mistress.

The nurse with the little girl is wearing a pelisse, and the capuchon attached is drawn over her head. The pelisse was an outdoor garment, very much like the garde-corps, but fuller and longer ; under this the figure is shown wearing the usual cotte, and a wimple on the head like the first lady.

The peasant wears just a plain tunic with a capuchon, has plain cloth chausses on his legs, and shoes of heavy felt or cloth, or sometimes leather. On these in wet weather he would wear clogs of wood, as shown in the man weeding, in Agriculture for the fourteenth century (p. 137).

In the next illustration, No. 25, the costumes of the Monastic and Military Orders are shown.

The figure on the left-hand side is a Crusader ; he wears banded mail with a white surcoat, with red cross on breast. The helm is an interesting thirteenth-century development. It was found that the nose-piece, or nasal, shown in Illustration No. 4 on the Norman knight, was rather dangerous in use, because the enemy could take hold of it, and when so held, the knight was at his opponent's mercy. To prevent this the nasal was lengthened, and the whole face covered in with the exception of eye-slits. The top of the helm was made flatter than in Norman times, and the effect must have been very much that of a saucepan without its handle.

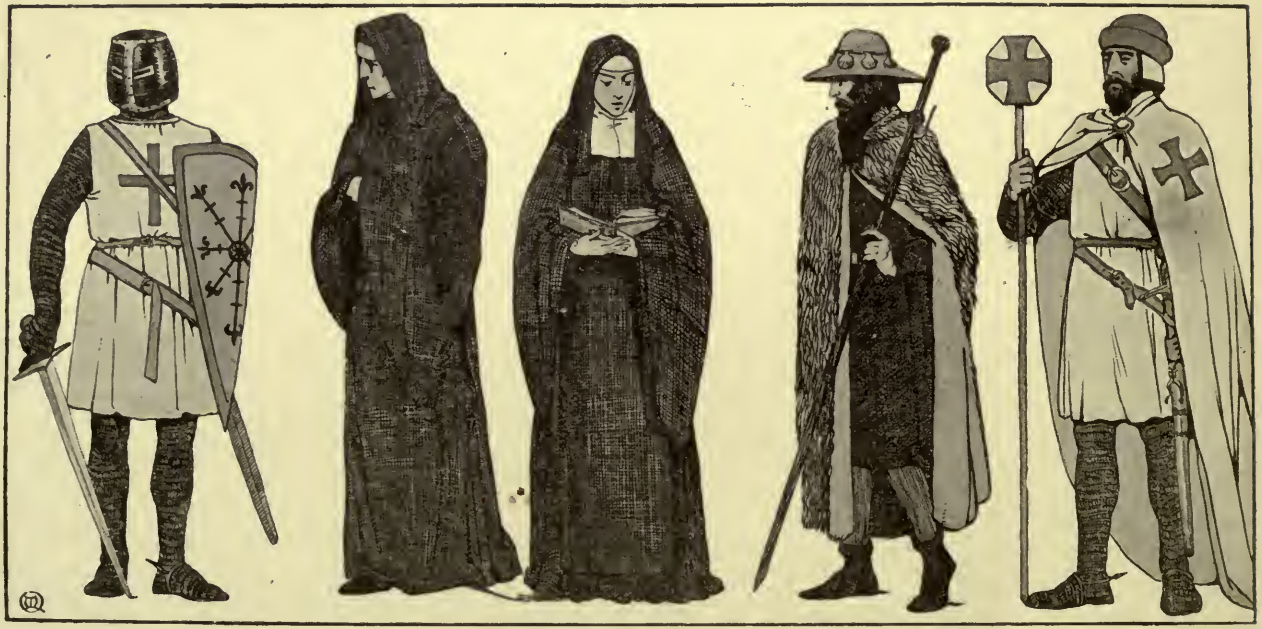

FIG. 25.—Costume of the Period (Religious).

XIIth-Century Costume, opposite p. 4. XIIIth-Century Costume (Civilian), opposite p. 60. XIVth-Century Costume, opposite p. 106, XVth-Century Costume, opposite p. 150.

The second and third figures from the left are a Benedictine monk and nun ; both wear long black robes—that of the monk has a cowl which can be drawn over the head, and the nun wears a white wimple under her black hood.

The second figure from the right is a pilgrim. He is shown wearing the ordinary dress of the period, to which are added the signs of his pilgrimage. These are the wide hat and rough cloak. This sometimes had a cross on the shoulder, which was a sign of the Palestine pilgrimage. He carries a staff with a hook on it to take his bundle, and a scrip, or purse. These were always blessed by his priest when he started. His beard and hair were allowed to grow. When a pilgrim returned from the Holy Land, he was entitled to wear a piece of palm in his hat, hence he was sometimes called a palmer. Those who had been to Rome wore lead or pewter signs which they obtained there, bearing the effigies of St. Peter, St. Paul, or the crossed keys. Those of the Compostella pilgrimage bore scallop shells in their hat, the sign of St. James. From Canterbury they brought away an ampul, or flask, containing a few drops of the blood of St. Thomas à Becket, and they carried also bells.

The right-hand figure is a Knight Templar. He is shown wearing a hauberk, and chausses of banded mail, which is an interesting development of that described in Illustration No. 4. The banded mail was formed by rows of flat rings slightly overlapping and sewn on to leather, stout linen, or coloured velvets. One row of rings was laid one way, and the next the other way, and the material on to which they were sewn was gathered into a little tuck, in which was a cord, and this separated the rows and kept the rings flat, and was a stronger finish than the earlier method. The Templar wears a white surcoat over his hauberk. This is supposed to have been started by the Crusaders because the sun of the East made their coat of mail unbearably hot ; this surcoat, started in the first

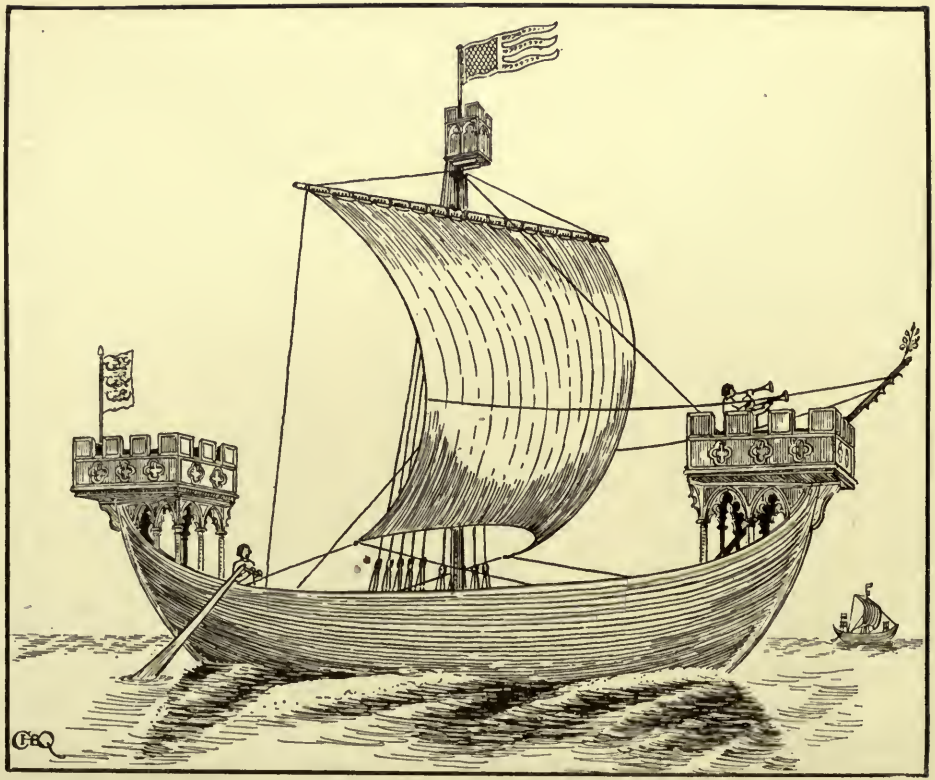

FIG. 26.—A Ship of the time of Edward I.

12th-Century Ship, p. 7. 14th-Century Ship, p. 112. 15th-Century Ship, p. 155.

instance for a very practical purpose, developed into beautiful jupons or tabards, emblazoned at a later period with the armorial bearings of the knight.

All Knights Templars wore a white cloak with a red cross on the shoulder ; a red cap, with white undercap ; and carried a staff with a shield on top ornamented with a red cross on a white ground—this was of metal, and often used as a weapon. Their beard and hair were worn long.

Drawings of Crusaders and Templars remind us of the Holy Land, so our next illustration, No. 26, is chosen to show the ships in which they sailed there.

This is interesting, because it shows us why we still talk of forecastle—in the thirteenth century they really did have fore and stern castles. The Crusades exercised a great influence on our ships, as they did on all the arts and crafts. The Crusaders, when they took their viking-like ships into the Mediterranean, were greatly impressed by the developments which they noticed in Eastern shipping. This is easily explainable when we remember that Egypt, Greece, and Rome had all been naval powers.

There is an interesting account of a Saracen ship, which was attacked by the fleet of Richard Cœur-de-Lion, near Beirut, in Syria, in 1191. This ship is said to have had three masts, and carried 1500 men, which sounds like an exaggeration, but there can be no doubt of the impression which she left on the minds of those who saw her, and she must have been considerably larger, and better found, than anything they had been accustomed to. Her tall sides presented great difficulty to Richard's men in their attack from lower boats. The Saracen ship was eventually rammed by galleys, and taken, with her sides stoved in. The *White Ship* of Henry I., which went down in 1120, and was probably one of our best boats, is supposed to have had fifty oars, and carried three hundred people. It is shown in old manuscripts as having one mast only.

In these early days, sea fights were rather like land battles, the idea being to get to close quarters ; no damage

could be done to the enemy outside the range of a bow-shot (about 300 yards), so the fight speedily resolved itself into hand-to-hand conflict. This tall ship of the Saracens must have set our boat designers thinking, because of this disadvantage of being *under* the enemy's fire. The first thing done to remedy this was to set up castles in the bow and stern, and in the earlier types, like the ships shown on the seals of Sandwich, Winchelsea, and Hastings, all of which date from the thirteenth century, these castles have very little connection with the structure of the boat, and look just like rather high raised platforms, and this is what they were—perches for the archers, from whence they could fire *down* on to the enemy's decks. This type is shown on the small boat in the distance.

These detached castles were not very beautiful, and did not long satisfy the naval architects of the day, so we find in the Dover seal, which dates from 1284, the next development, and it is this ship which we have drawn.

The hull, or body of the boat, remains much the same as the Norman ship, and is on the old Viking lines. There is one mast and square sail, but a fighting top has been added, where an archer could be stationed. The fore and stern castles are developed, and instead of being independent raised platforms, are now joined up to the structure of the boat, and, just like castles on the land, have embrasures through which the archers could shoot, with merlons in between to protect them. Under the platform, the supporting posts have very beautiful arches, filled in between the same, and the detail of these is similar to the land architecture of the period. The space thus partially enclosed was the beginning of the cabin ; there is a sort of elementary bowsprit, and at the end is a bowline comb to take the bowlines which go to the mainsail. There is not any great advance in the rigging, and the steering is still done by means of an oar on the starboard side.

The illustration, No. 28, is of a thirteenth-century castle, of the type Edward I. built after the campaign in

FIG. 27.—Bellows.

Wales. This drawing is not of any one particular castle, but has been made with the idea of showing the general ideas of the old builders on the subject, and how they were influenced by military considerations. This latter fact must not be lost sight of, because people sometimes talk about the prettiness of an old castle ruin now, as if its builders had purposely designed it as a ruin, to add charm to a bend in a river, or cap the outline of a seaside cliff. Now, the more we study the plans and remains of old castles, the more we are struck by the great cleverness and ingenuity which was shown in their planning, and the remarkable way in which they served their purpose of being able to withstand siege. The history of warfare is full of tales of this constant duel between offence and defence, and the principle is the same, whether it is a castle and its besiegers, the armour of a warship and the gun whose shell can pierce it, or a submarine and its destroyer. To take the middle example, a new and harder steel is invented, and for a while the gun is behindhand and cannot damage the ship ; then it does do so, and the shipbuilder puzzles his wits to go one better.

In the case of the mediæval castles, their designers did their work so well that in the end, and before the use of gunpowder, the only way of inducing the defenders to surrender was the very lengthy one of cutting off all supplies and starving them.

Edward I. was a great king and a fine soldier, and his military genius was nowhere better shown than in the castles he caused to be built.

In our illustration, it is assumed that the walls on the left-hand side enclose a town whose inhabitants are to be held in subjection, and that the castle has been built to do this. The Tower of London and Carnarvon Castle are two examples meant for such a purpose, and a fortified town

rather resembled the disposition of a castle —the town corresponding to the bailey and the castle to the keep. It was also very usual to build so that the traffic on a river could be held under control, and, placed where the river flowed into the sea, the castle would serve to defend the coast as well. Richard I. was a great castle-builder, and the ruins of Château Gaillard, built by him on the banks of the Seine, remain as evidence of his military genius.

So readers of our book who are interested in the subject, and who may have the opportunity of going over an old castle, are recommended to first read up its history and find out what was the general intention of its builder, and then satisfy themsleves how far this was carried out, by going over the building and considering possible points of attack and means of resisting them. This done, your pretty ivy-clad ruin suddenly jumps back into life, and you can understand its true intent and purpose; see in imagination sturdy men-at-arms repelling a *coup de main*, or repairing the damage caused by the stone shot from a great trebuchet.

Now for an explanation of our illustration; starting on the left-hand or town side of the drawing, we find that a defensive work has been added outside the gatehouse; this was called the barbican. It has a drawbridge at its entrance, with descending portcullis and inner oak door. This entrance was flanked by towers leading up to a room over the archway, from which the portcullis was worked. The towers, being continued up, led on to rampart walks, above the way which led from the barbican to the main gatehouse of the castle, and these rampart walks connected with the large towers flanking the gatehouse, so that, if the gateway to the barbican was forced, the defenders could retreat up the narrow and easily defended stairs of the flanking towers, along the rampart walks into the castle, or, of course, do the same thing on the lower way from the barbican to the main entrance itself.

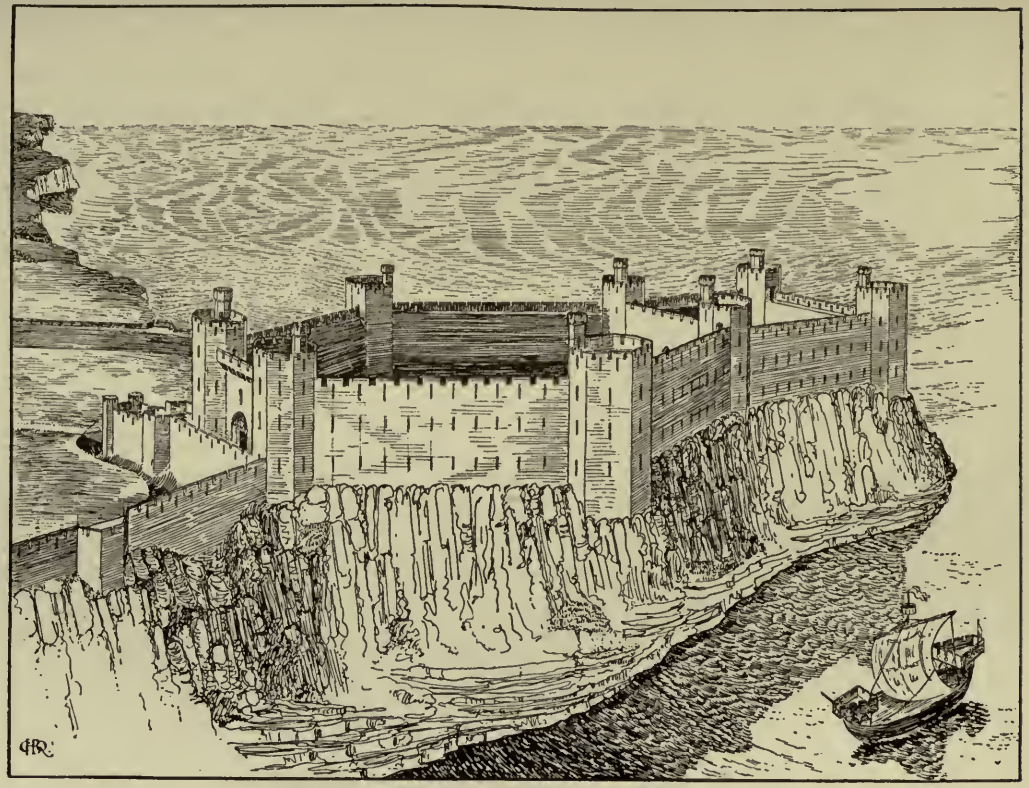

FIG. 28.—A Castle of the time of Edward I.

12th-Century Castle, p. 13. A Siege, p. 85. 14th-Century Castle, p. 117.

Another point to be noticed is that, just as was the case in the twelfth-century castle, the line of approach to the main entrance is so contrived that at the point of entry into the castle it is necessary to turn sharply to the left. This was done to prevent a rush of men forcing their way in by sheer weight. It was purposely arranged that they should be able to overshoot their mark, and become jammed in a crowded mass beyond the gate, and so afford an easy mark for the bowmen shooting through the arrow slits in the towers. This is another point to be borne in mind—though nowadays we use far more machinery in warfare, the principle is just the same as that of the thirteenth century. Preparation by machine leads the way for the final *coup de main*, or hand-to-hand fight, but in the earlier period, as has been noted, the method of attack was not equal to that of defence, and the war-engines so feeble that man had to be prepared to do much more of the fighting. Another thirteenth-century development was machicolation; this consisted of corbelling over the battlements, so that holes could be made in the floor of same, through which boiling liquids, quicklime, and stones could be thrown down on to the foe underneath. It will be noticed in the drawing how this treatment has been carried out over the main entrance of the castle, and how, with the towers flanking the same, a very powerful defence was possible.

The next point to note is that the twelfth-century bailey has developed, having an outer ward, surrounded by much loftier curtain walls flanked at intervals by towers. Whereas in the twelfth century the keep was the key of the defence, in this century the whole castle became a strong place. The curtain walls were now galleried, that is, they were made thick enough to have passages made in them loopholed for archers, so that, including the battlements on the top and the two galleries under, the defenders could deliver a perfect broadside of arrows. It should also be noted how these walls were always flanked by towers, so that arrows could be discharged along the face of the wall at

parties of besiegers engaged in mining, or attempting the use of scaling ladders. The towers themselves are of large size, 30 to 40 feet across; each tower was a complete little castle in itself, with a circular staircase in one corner giving access to the various floors and the galleries of the curtain walls, and carried up in a turret above the flat roofs of the towers which served as an observation post for a sentry.

FIG. 29.—Bakers.

The place of the twelfth-century keep was taken by the inner ward, and this, though smaller, was, like the outer one, surrounded by curtain walls and flanking towers.

Now for the remaining buildings. What are called the Liberate Rolls of Henry III., who was a great builder, are full of instructions to the keepers of his various castles and manor-houses. This is how one of them reads: "The constable of Marlborough Castle is ordered to cleanse the great ditch round Marlborough Castle and to repair it with new bays. And to make a bell-turret on the western end of the chapel of St. Nicholas there, and new lists between the aforesaid chapel of St. Nicholas and the king's kitchen; and a great round window over the king's seat in the great hall there, and to crenellate the wall of the castle between the king's chamber and the great tower. He is to make also a certain great chamber at Ludgershall, for the use of Edward the king's son, with two chimneys and two privy-chambers; and to remove the old kitchen to beside the new kitchen behind the king's hall there; and to make an image of the Blessed Mary with her child in the chapel of St. Leonard there." All this seems to prove that the various halls, kitchens, and so on necessary were built against the inside of the curtain walls wherever it seemed convenient to do so, and we shall see when we are

describing the smaller houses of this period that they consisted of a group of buildings around the hall, rather than one complete building, all under the same roof, as came to be the case in later times.

Just one other explanation before we leave the castle, and that is, that our readers may be sometimes puzzled by finding a castle which appears to have a twelfth-century keep, thirteenth-century outer ward, and fourteenth-century gatehouse. This of course is quite possible, just as it was with our cathedrals ; the old builders always built in the spirit of their own times, and did not copy the work which had gone before. So the keep may have been retained because it was useful, and the remaining defences have been remodelled and improved from time to time. Our drawing shows, as far as we are able, what a thirteenth-century castle must have looked like when it was new, and in studying it boys and girls must think of Edward I.'s Welsh Campaign, and the gallant fight put up by Llewelyn and David and of their death. These castles in Wales which we now admire for their picturesque beauty were built for the same purpose as those of William the Conqueror—to hold a people in subjection.

Our next drawing, No. 30, is of a hall, and it is important that, before we describe its details, we should thoroughly understand the uses to which it was put. In the twelfth century we drew attention to the fact that the hall surrounded by its bowers was the Anglo-Saxon type of house, and that this design continued to exist side by side with the Norman castles, and was developed by the monks when building their manor-houses into a more comfortable dwelling. In the thirteenth century the hall was further developed, and we find that it was the keynote, or centre, of almost all types of buildings. In the monastery the refectory was the hall ; in the colleges which were founded at Oxford and Cambridge in this century, the hall was the centre in which the students were fed and taught, and their lodgings were grouped around it. The old college build-

ings still remaining to-day give the best idea of mediæval building that we have. The Manor House of a country village is still often called the Hall, and this is another indication of the importance which used to be attached to this part of the house. In it people lived, had their meals, played games ; and in those days grown-up people romped ; the young men could fence, or have some cudgel play ; the dogs came in and joined in the fun, found bones thrown on to the floor, and had their fights ; and at night the servants slept there in the rushes or on rough beds. So if we want to understand the Middle Ages we must not think of the hall as a gloomy, linoleumed square, with the front door at one end and the stairs at the other, or as the modern variant called lounge hall ; our old thing was quite different.

And we will not now discuss the relation of the hall to the rest of the house, because we do this later on. In shape it was oblong, having the high table at one end, where the lord and his family dined ; the other tables shown in the illustration were just plain boards clamped together, and laid on trestles rather like a carpenter's sawing-stool, so that they could be cleared away and a large, open space left, when the fun commenced. The chair on the left shows that the better class of furniture was of the type that we associate with churches nowadays ; then there would be benches like school forms ; chests in which arms and general oddments could be put away, and what were called livery cupboards. One of these is shown behind the chair, and would be for the use of the servants — here would be kept their belongings and the salts. The piece of furniture used by the family for the same purpose was called a court cupboard.

The fireplace is shown against the wall, but it was more frequently placed in the middle of the floor, as shown in the illustration for the fourteenth-century hall, and continued in this position until Elizabeth's time.

The windows are typical of the Early English period

FIG. 30.—A 13th-Century Hall.

12th-Century Hall, p. 17. 14th-Century Hall, p. 123. 15th-Century Hall, p. 169.

of design, and the tracery is made up generally of circles and plain geometrical patterns. Glass was beginning to come into use in the royal palaces, but had hardly become of common use. The walls were plastered, not quite so mechanically as nowadays, but with a thinner coat, which showed in a way the stone background, and was much softer and nicer than the dead smooth surface of the modern room. On this were painted diaper patterns like the one shown, or figures of the saints with golden stars, and wooden wainscotting was often used. The colours of the dresses were becoming brighter, and here again rose-tinted spectacles must be used if we are to understand the joyous colour of mediæval times. Our coloured plate shows what the people looked like, and their houses and churches were splashed about with the three primary colours of red, blue, and yellow, with a little gold thrown in, and this continued right down till the end of the eighteenth century. It was only in Victorian times we became dismal and clothed ourselves in drab,—perhaps this accounts for the merriness of Old England, because it is really quite impossible to be dull if you are garbed like a cheerful parrot.

Now as to the roof. In the twelfth-century hall it will be remembered that a very beautiful stone arch got the old builders over the difficulty of bridging across a wide space, and as this hall was nearly square in shape, one arch across the middle divided it into two narrower oblongs, which could be easily spanned by the timbers they had. But with this thirteenth-century hall the shape was oblong, and many arches would have been necessary—so the principal was invented, and this is the name given to the series of strutted beams which cross the hall down its length. The large beams themselves are called tie-beams, in that they help to tie in the walls ; they rest on timbers running along the tops of the same, called wall-plates. Into the undersides of the tie-beams are tenoned wall-posts which rest on stone corbels, and between the wall-post and tie-beam is framed in a curved strut, or brace, which serves

the purpose of picking up some of the weight of the roof and transferring it to the wall some way down from the top, and so lessening the risk of pushing it over. At the centre of each tie-beam is a short post, which later on is to develop into the king-post; this supports the ridge which runs across from principal to principal, and the other large timbers doing the same thing are called purlins. The smaller timbers resting on top of the purlins, and going the same way as the tie-beams, are called rafters, then the roof boarding crosses these, and on this would be laid the final lead covering. So here we have the beginning of the timber-framed roofs, which in the succeeding centuries are to add so much to the beauties of church and hall.

Illustration No. 32 is of a thirteenth-century manor-house built in Edward I.'s reign, and may be taken as the type to which reference was made in dealing with the twelfth century. It shows a considerable development in the direction of comfort. The plan of this house, reproduced below, should be studied, because it will be found that this type, in which the hall was the central feature, remained until the early part of the seventeenth century, when the Renaissance altered the Englishman's ideas on house-planning. By this we do not mean that all the houses in the interval were quite as simple as this one, but rather that they were elaborations of the same idea.

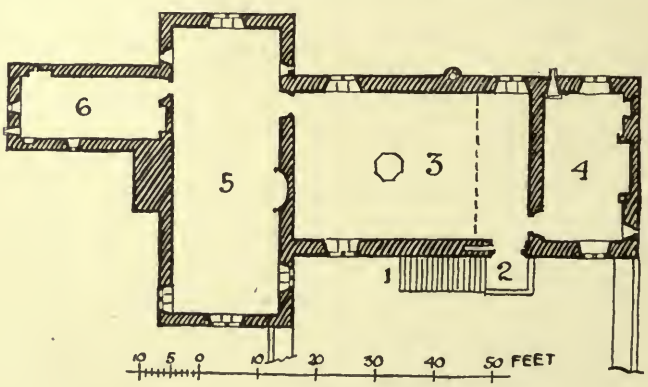

FIG. 31.—Plan of Manor-House.

The main living-rooms of the house are on what we should now call the first floor, and if reference is made to the plan, it will be noticed that you have to go up steps at 1, to reach the front door at 2. This leads into a space screened off at the end of the hall—this latter, 3, including the screens, is about 40 feet long by 25 feet wide ; a fine big place for what is only a small house. The hall has no rooms above it, and has a timbered roof, and though on a smaller scale, was finished off in much the same way, and served the same purposes, as already described on page 73. On the right-hand side, by the front entrance, is the door to the kitchen, 4 on plan, with a cellar under it, and another room over. In old manuscripts servants are often shown going up ladders indoors, so that there may have been a ladder up to this room over the kitchen. At Stokesay Castle, which is also thirteenth century, there is a ladder-like staircase at this end of the hall, leading to a room in a similar position, and this would have given access as well to a gallery over the screens at the entrance. In one of Henry III.'s many instructions to the keepers of his houses, he asks that a trap-door and ladder down to a room be taken away and a staircase made ; so if kings had to put up with this sort of thing, the commoners would not have had any better arrangements. The solar, or with-drawing-room, for the use of the lord, is at 5, and probably a chapel was contrived here as well, by internal partitions which have now disappeared. At Little Wenham Hall, in Suffolk, which is a wonderful thirteenth-century brick house, there is a most beautiful chapel, and it was always usual to have one in houses of any size. There would probably have been a wardrobe here as well, where clothes could be made and mended, and the jewellery and plate stored. At 6 is the washing and lavatory accommodation. Baths began to be used in the time of Edward I., and are supposed to have been introduced by his Spanish wife, Eleanor of Castile.

The rooms on the ground floor were probably used as

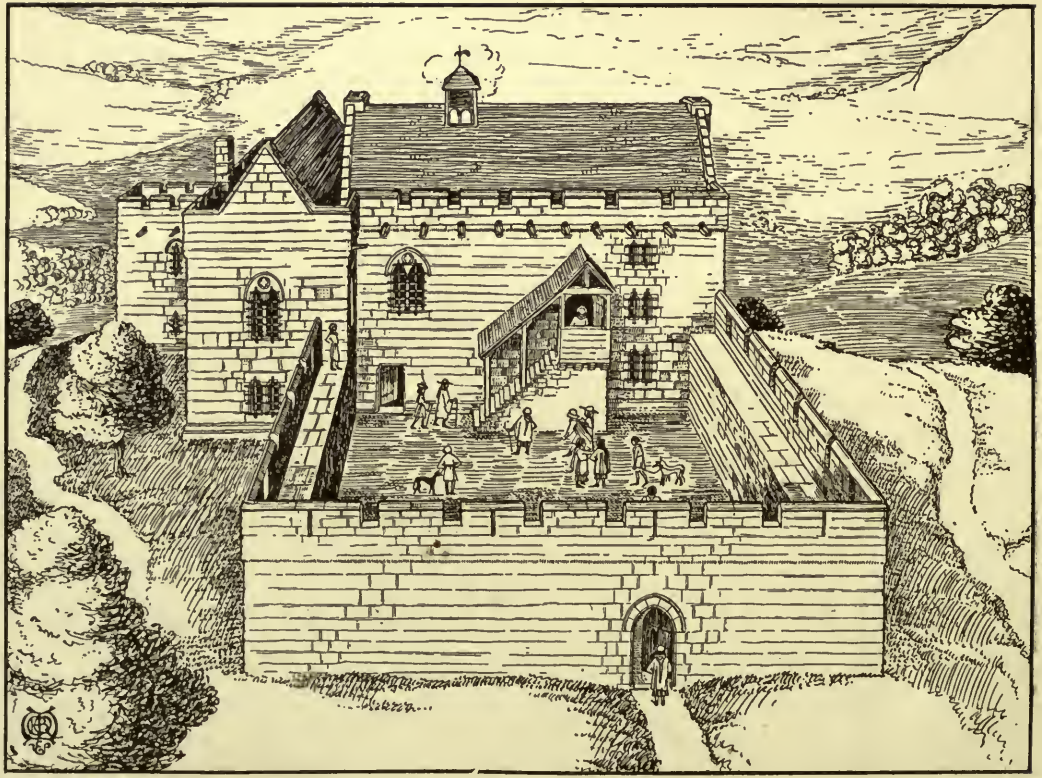

FIG. 32.—A Manor-House of the time of Edward I.

14th-Century House, p. 121. 15th-Century House, p. 159.

barracks for the retainers, and also for a store place which would be necessary for the large quantities of food required to carry the household through the winter.

FIG. 33.—Pottery.

The entrance is defended by an inner bailey, with battlemented walls around, and outside this is an outer bailey, surrounded by another wall, and here would be the stables, granaries, and workshops necessary for making weapons and farm tools.

This house is interesting as showing how the strong policy and influence of Edward I. had quietened the country down, and given people such a sense of security that they were disposed to build houses which, notwithstanding these defensive measures, were becoming more like homes and less like castles.

The next illustration, No. 34, is of a solar such as would have been found in a thirteenth-century manor-house like the one we are describing. Here the lord and lady of the house slept, received their friends, and enjoyed any little privacy that there was in the reign of Edward I.; and there was not very much—everybody lived more together than they do nowadays, and kings do not appear to have ever been left by themselves for a moment. When our king wishes to receive friends at Court, it is called a levée, from *lever*, to rise, because the poor French kings not only had to rise in the morning, but go to bed at night, with their especial favourites grouped around as an audience, and so late as the time of Louis XIV. these were great Court functions. Still it does not appear to have worried anybody in the thirteenth century, and this is another of those things we must bear in mind if we are to understand the life of the time. People popped in and out rather like rabbits in a warren, and you were not offended by an intruder—if you did not

want him, you probably threw something at him, and he understood.

The fireplace was constructed of stone, and great logs of wood burnt on the open hearth, from which the ashes were seldom cleared away, and this is the proper way to burn wood, because the glowing ashes send out a great heat. The furniture would consist of heavy chairs like church stalls, chests for storing precious possessions, and forms. At the right-hand side of the fireplace is shown a perch, used to hang up clothes in general use. Window seats were generally constructed, and must have formed a pretty and useful addition to the rather scanty furnishing ; the window itself is not glazed, as glass was a rarity only found in the king's palace or the wealthier monasteries ; a little piece might be introduced into the trefoil at the top. The larger openings under would be protected by iron bars on the outside, and wooden shutters within, so on a cold or wet day, if you wanted light, then wind and weather must be taken as well, and smoke, puffed out from the fire by strong draughts, must have made what we should now think a very uncomfortable room.

Carpets began to come into use, and, like baths, were introduced into England by Eleanor of Castile. Matthew Paris, a chronicler of the period, talking of the Spanish Ambassadors who preceded her arrival, says : "The manners of the Spaniards were utterly at variance with English customs and habits ; that while the walls of their lodgings in the Temple were hung with silk and tapestry, and the very floors covered with costly carpets, their retinue was vulgar and disorderly ; that they had few horses and many mules." The Crusades as well had their influence in this direction, and Crusaders, returning from the East, would almost certainly have brought back the beautiful rugs which had been manufactured there from the earliest times ; merchants too, coming to the great English fairs, and finding a demand for carpets, would begin to import the same.

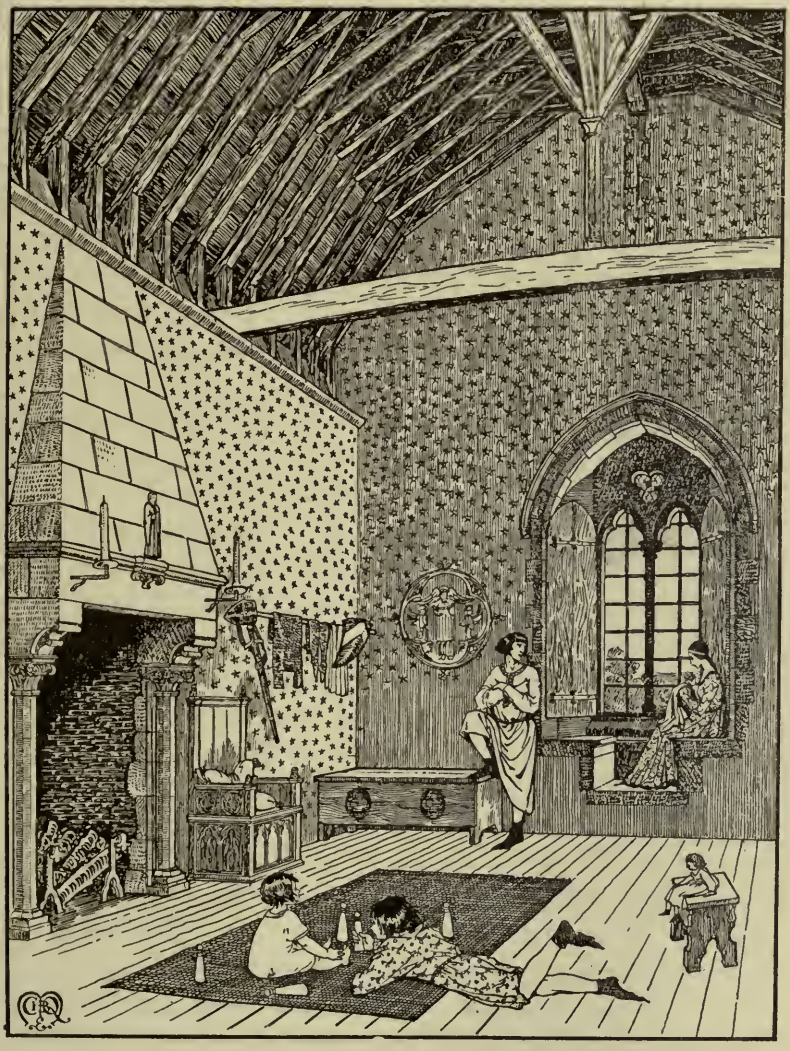

FIG. 34.—Solar, or Withdrawing-Room.

15th-Century Solar, p. 162.

Now as to the decorations of the walls of the solar, we find in the Liberate Rolls of Henry III. many evidences as to his love of colour, and the names of the artists he employed. The sheriff of Wiltshire is commanded to carry out certain alterations to the king's chapel at Clarendon, and "wainscote the king's lower chamber, and to paint that wainscote of a green colour, and to put a border to it, and to cause the heads of kings and queens to be painted on the borders; and to paint on the walls of the king's upper chamber the story of St. Margaret Virgin, and the four Evangelists; and to paint the wainscote of the same chamber of a green colour, spotted with gold, and to paint on it heads of men and women; and all these paintings are to be done with good and exquisite colours." Again, Edward Fitz-Otho, keeper of the king's works at Westminster, is ordered to "raise the chimney of the queen's chamber, and to paint the chimney of the chamber aforesaid, and on it cause to be pourtrayed a figure of Winter, which as well by its sad countenance as by other miserable distortions of the body may be deservedly likened to Winter itself."

The roof of our solar is worth consideration, because it gives a type of early timbered roof adapted to a steep pitch, instead of the flatter one shown over the hall on page 74. There is the same tie-beam, but the king-post standing on it is taller and is tenoned at the top into a beam running lengthways, across which in their turn rest the collars of the roof framed in between the rafters. The rest of the construction is so simple that it does not need further explanation.

We hope our illustration, No. 36, will prove an interesting one, because we have found it rather difficult to do. The idea has been to show the construction of the various engines employed in mediæval warfare rather than the way they were used. For this latter, boys and girls should read Froissart's *Chronicles*, if they have not already done so. He of course lived later, in the time of Edward III., and writes of the doings of the Black Prince, but he catches the glamour of the Middle Ages as no one else

FIG. 35.—Washing Hands.

does. It was Sir Walter Scott who said: "Whoever has taken up the chronicle of Froissart must have been dull indeed if he did not find himself transported back to the days of Cressy and Poictiers"; and, "We hear the gallant knights arrange the terms of the combat and the manner of the onset; we hear their soldiers cry their war-cries; we see them strike their horses with the spur; and the liveliness of the narration hurries us along with them into the whirlwind of battle." We also gain an impression from Froissart's pages of the very slight pretexts on which people went to war, and how they enjoyed it. Also, though it was sometimes very cruel, it was often almost friendly in character, and more like a trial of strength than war.

Now as to the methods of besieging a thirteenth-century castle. The first proceeding was to draw two lines of strong palisaded fencing around the same; the inner was called the contravallation, and the outer circumvallation. These had their gates, and the space inside, which must have resembled a small town, was used by the besiegers for their tents, to house their siege train, and all the stores which must have been necessary. The object of these lines was to prevent surprise by sorties on the part of the garrison, or armed relief from their friends outside, and to prevent any supplies reaching the besieged. All this preparatory work is some explanation of the length of time taken over the old sieges. The defence would be tested in various places, and the weakest spot chosen for attack. Assuming that the tower on the left hand of the picture had been selected, the moat was filled up by means of a movable shed, called a cat, or sow, which was probably used at night. Made of strong timbers, with a

steeply sloping roof to throw off stones, and covered with raw hides to resist fire, it had in addition a little pent roof in front to protect the engineers who, under cover of it, threw down faggots, earth, stones, or anything which would fill up the moat. Thus they formed a causeway, across which it could be pushed on rough planks laid on the top of the bank. Arrived at the walls, the fun would commence, and the endeavour of the besieged would be to set the sow on fire, or to crush it by dropping down anything of weight they possessed ; but on a dark night, with only the light of torches to show the besiegers, their task must have been a difficult one, and they themselves an easy mark for bowmen. Mining operations would be commenced, and a hole made in the wall by the use of crowbars, or a battering-ram slung by chains from the roof of the cat, and shod with iron at the end, would be swung backwards and forwards until the same purpose was effected. The engineers were helped in this by a practice of the mediæval builders of only facing their walls with worked stones, and filling in the middle with rough rubble, sometimes very loose and badly cemented together with mortar of poor quality. To combat the activities of the engineers in mining walls, the early castle builders constructed external wooden galleries on the tops of the curtain walls, so that through the floors of the same they could more safely hurl down stones and pour down boiling liquids on those working below ; it was to smash up these wooden galleries that the mediæval military engineers brought into use the engines which had been used by the Greeks and Romans. In the twenty-sixth chapter of Second Chronicles we read that "Uzziah prepared for them throughout all the host shields, and spears, and helmets, and habergeons, and bows, and slings to cast stones. And he made in Jerusalem engines, invented by cunning men, to be on the towers and upon the bulwarks, to shoot arrows and great stones withal." The Greeks and Romans used catapults which shot darts and arrows, and ballistas for throwing stones. The propelling force for

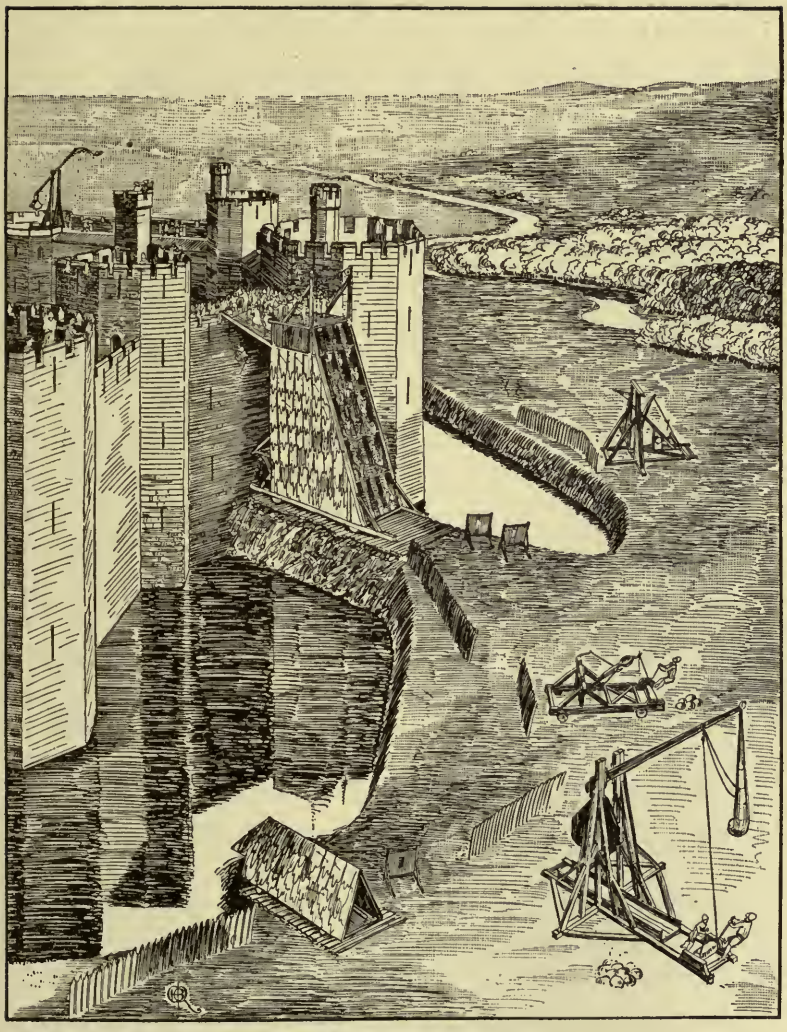

FIG. 36.—A 13th-Century Siege.

these was obtained by the use of the twisted skein. They found out a secret way of preparing this skein from various hairs and gut, so that they were very strong and did not lose elasticity. The principle on which this worked can be illustrated by taking a piece of string and tying the two ends together; let one boy then loop a finger into the circle and pull, and another boy do the same, so that the double piece of string is pulled tight between them; then put in the end of a piece of stick, and with it twist the string round and round; let go the stick, and it will fly round in the other direction. The smaller engine on the right-hand side of the picture, just above the larger one, is a ballista of this type. The arm which the man is pulling down is fixed at the end into a tightly twisted skein, not of two pieces of string like our example, but a great cable-like coil, and more power is derived from the bow at the top. The man pulled down the cup-shaped top, and put into it a stone shot weighing perhaps 2 cwt. The arm was released by an ingenious trigger and flew up against the cross-framing at the top of the machine, with the result that the stone was lobbed over the walls, or against the wooden galleries on them. The trebuchet was the great mediæval weapon, and was first introduced by the French in the twelfth century; one of these is shown at the lower right-hand corner of the picture. This acted on the principle of a counterweight; a long arm was pivoted on a very strong framing, and had suspended to it at one end a large box which would be filled with stones, old iron, lead, or anything very heavy. At the other end was a sling, in which was placed a stone shot, and a bridle was attached to the sling from the arm, which ensured the stone being pitched out at the right moment. The arm was wound down by a windlass, and the sling disposed in the trough at the foot of the framing. The trigger touched off, the counterweight came into action, and off flew the stone to smash through a roof. Sometimes barrels of flaming tar would go over the walls, or dead horses, and

this gives one an idea of the sizes the trebuchets were made, or they would pitch over filthy refuse to breed a plague, or truss up some unwary sentry that had been captured, and send him back whirling through the air to meet a painful death. These trebuchets were also called mangonel, petrary, ballista, gonager, scorpion, perrier, and catapult by mediæval writers. The machine like a large crossbow mounted on wheels was called an arblast or espringale. The smaller machine, at the top, on the right hand of the picture, shot iron javelins. This acted on the same principle as the ballista—by pulling back an arm, which when released hit the javelin and sent it whistling through the air.

It was these machines which introduced the corbelling forward of the battlements so that the defenders could pour down stones and shoot at the besiegers mining under, without being exposed so much as they were in the wooden galleries which had been used before for this purpose. This was called machicolation, and was introduced in the latter part of the thirteenth century.

But we must now return to the engineers mining the walls. They made as large a hole as they could, and inserted wooden props and struts ; these were then fired, and if the work had been well done, some considerable portion of the wall was breached, and the besiegers stormed in over the ruins, and a fierce hand-to-hand fight might have given them possession of the outer ward. It was then that the advantages of the towers were found out, for to them the garrison retreated. These towers were of large size, each of them in itself was as strong as a twelfth-century keep, and access was gained to them only through narrow and easily defended doors. Once possession of the bailey was obtained in a twelfth-century castle, there remained only the keep, but the besiegers of the thirteenth-century castle found that to have breached the curtain wall of the outer ward at one place, only placed them in possession of so much space, and with all the towers intact, and arranged to flank the space inside, they were

under concentrated bow fire, liable at any moment to attack from unsuspected quarters, and in reality not much better off for their gain.

The beffroi, a movable tower, was another mediæval machine used for siege purposes, and where mining operations by engineers were not possible. It was worked like the cat, or sow, by filling up the moat in front of itself as it was pushed across the gradually lengthening causeway. Framed up in timber, it was covered with the raw hides of the cattle killed in camp, the hair being placed inside, as a protection against arrows discharged with strands of flaming tow to set the tower on fire. Ladders at the back led to several floors, in which the men-at-arms were packed against the signal for attack. A drawbridge was lowered when the tower reached the walls, and across this the assailants surged, and in the fierce *coup de main* many must have fallen into the moat.

And things remained like this until gunpowder was introduced, but even then the trebuchet held its own for a long time against the early type of cannon, which was a very feeble production.

We will now turn from the art of war to the gentler practice of peace.

Our next illustration, No. 37, is of a thirteenth-century or Early English vaulted roof to the aisle of a church—the aisle being selected as showing the principle of the construction in a simpler way than is possible to the usually more elaborate and larger vaults of the nave or choir. In the twelfth century we saw how the Normans developed the plain barrel vault, which was said to be like an ordinary railway tunnel, by crossing it with other vaults of the same shape. In this thirteenth-century roof we get much the same sort of thing; only, instead of a semicircular railway tunnel crossed by others of the same shape, we now have a pointed one. The groins, or diagonal ribs crossing each bay of the vault from angle to angle, are semicircular in true elevation. If reference is made back to the description

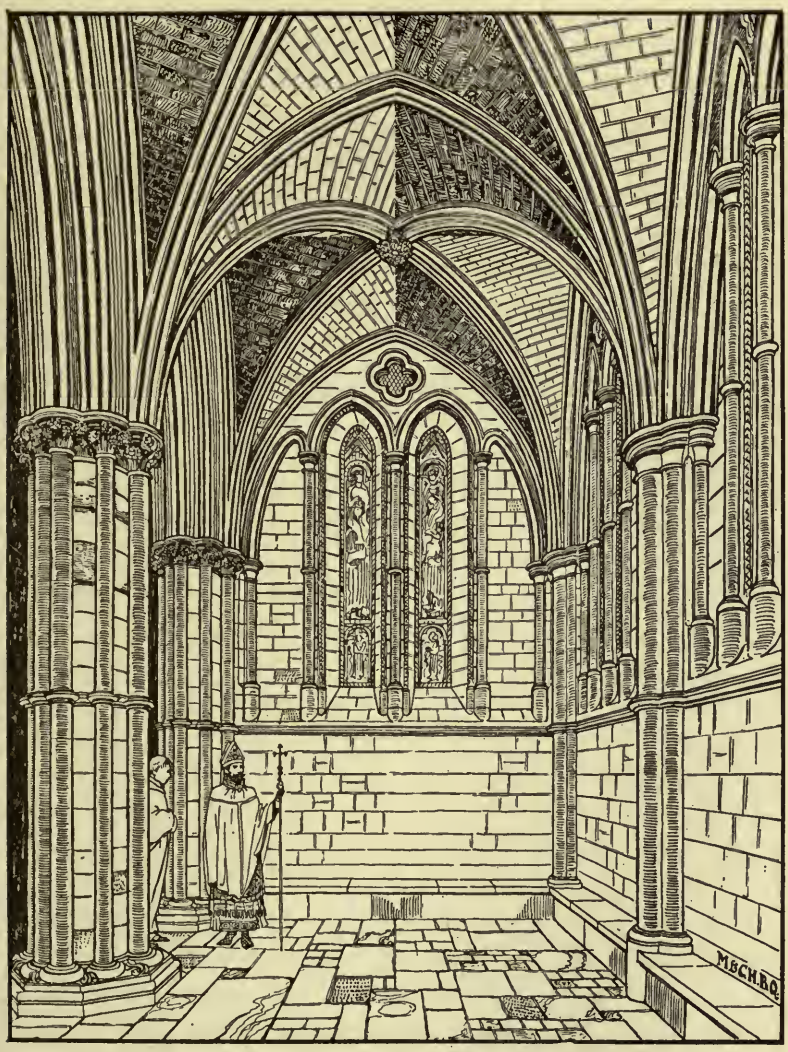

FIG. 37.—Early English Vaulting.

Barrel Vault, p. 17. Cross Vaulting, p. 40. 14th-Century Vault, pp. 129, 133. 15th-Century Vault, pp. 176, 179.

of the Norman vaulting this will perhaps be made clearer. The arches across the aisle have now disappeared, and their place is taken by moulded stone ribs. These are much the same as the diagonals, or groins, and those against the walls, but there is not as yet one at the top or ridge of the vault.

These ribs were probably introduced, because, not only did they improve the general appearance of the vault, but their employment saved the use of wood. The Norman vaults were more or less cast, like plum-puddings, on boards, laid on what are called centres of the shape of the vault, and this must have meant an enormous quantity of boarding for a cathedral. There was plenty of timber in England in those days, but its preparation into boards must have been costly, because it all had to be cut up by hand. So the thirteenth-century builders used centering for their ribs only—the spaces in between are called the cells, and these were filled in with carefully shaped stones (voutains), slightly arched from rib to rib. To do this a cleverly expanding mould was used, which could be drawn out, for, starting from the bottom, the cell became wider as the building progressed upwards.

A great saving of weight was effected, and we consequently find the supporting columns becoming lighter and more beautiful in appearance than those of Norman times, and the thirteenth-century builders, gaining in confidence, vaulted the naves of their churches as well as the aisles.

The slender columns, grouped around the larger one in the centre, should be noticed, with their collar-like mouldings in the middle, and more delicately carved and moulded caps. The same features were attached to the narrow lancet-shaped windows which took the place of the semi-circular-shaped tops of Norman times. Stained glass was now used in church windows. The arches to the nave were far more deeply moulded than before. When anything is peculiarly beautiful, depending for its general result on just proportion and an absolute fitness for purpose, rather than on useless ornament, we say that it is Greek in idea. Early

English was the Greek period of Gothic architecture. Westminster Abbey and Salisbury Cathedral, to mention two examples, are absolutely satisfying in their wonderful beauty and simplicity : there is nothing involved or difficult ; very little ornament ; no tricks are played ; yet the result is far finer than later examples of a much richer character.

FIG. 38.—A Well.

This might be said as well of the general life of the people : the end of the thirteenth century closed the best period of the Middle Ages ; men and women were still contented, and it could not have been a bad sort of time. The Black Death and discontent were still a long way off.

So far as country life was concerned, there were no very marked changes in agricultural conditions in the thirteenth century from those described in the twelfth century, except that as time went on the methods of farming improved, and the villein was winning his way toward freedom. As civilization progressed, the lords began to feel the need of money to purchase luxuries, and it became more and more the custom to take money payments from the villeins, as rent for the use of their holdings, instead of part of their labour and produce. Then with the growth of sheep-farming fewer men were needed on the land, so that it was often a convenience to the lord to allow the villein to purchase his freedom by the payment of a fine, leaving him in the position of a labourer, free to travel about, and hire himself to anyone needing help, or go to the towns and obtain work there. But the nobles still held the land, and farmed their own demesne. The manors were self-supporting, or nearly so, the lords and their dependants growing all the wheat and meat they required ; making their own bread, butter, and cheese ; and wearing homespun clothes

woven on their own looms, and in fact buying little outside except tar, fish, furs, salt, iron, spices, silks, and fine cloths at the great fairs.

We gather from various writers of the thirteenth century that each manor-house possessed a walled-in garden, carefully tended, in which was grown flowers, herbs, vegetables, and fruit for the owner's use. Nut trees were cultivated for the oil they yielded. Cabbages, peas and beans, beetroots, onions, garlic, and leeks are all mentioned, as well as lettuce, watercress, and hops. For flowers, we read of the rose, lily, sunflower, violet, and poppy, and also of the gillyflower or clove-pink ; and in the fourteenth century Chaucer speaks of flowers thus :

> "There sprange the vyolet al newe,
> And fresshe pervynké [periwinkle] rich of hewe,
> And floures yelowe, white, and rede,
> Suche plenté grewe there never in mede."

Each garden would have its well, or pond, the latter often stocked with fish, and in the Liberate Rolls of Henry III. the bailiff of Kennington is commanded to make a haye, at the causeway at the head of the pool of 'the kings stew, in the park there.

The bailiff of Woodstock is also ordered to build two good and high walls around our queen's garden, so that no one can get in ; and make a becoming and fair "herbour" near our vivary, in which the same queen may walk.

Bees were kept, for, sugar being very little known, honey was most necessary, and was used for nearly all sweetening purposes. Honey is mentioned in the Domesday Book, and in an Anglo-Norman manuscript can be seen a very amusing picture of bee-keepers and their hives.

It was necessary that each estate should be more or less self-supporting, for travelling was still difficult and very dangerous, and a country house would therefore be far more isolated and thrown upon its own resources than we can have any idea of nowadays.

The great high roads still followed the direction of the old Roman highways, and many led through large tracts of forest land, which were infested with bands of robbers and outlaws of all kinds. The abbots of St. Albans provided armed men to patrol the road between that city and London, for the greater safety of travellers thereon. Such was the terror of these highway robbers.

In 1285 a law was passed which decreed that all high roads between large market towns were to be widened, so that no bushes, trees, or ditches, were left within two hundred feet of each side of the road. Landowners refusing thus to clear their land for the required space were held responsible for any robberies committed thereon.

Many Cistercian monasteries were built in the twelfth and thirteenth centuries, and the monks settled down largely in those areas which had been devastated by the Conqueror in the wasting of the north, and brought back the countryside into cultivation again; reference to the chart at the beginning of the chapter will show how much this was the case. The Cistercians were as well largely responsible for the development of sheep breeding, and, as we have seen in our account of monastic life in the twelfth century, all the monks were great farmers, keenly interested in the management of their estates, and leading the way to improvements which were followed by the barons in the times of peace. The same odium attached to trade as in Abbot Samson's time: to borrow money was considered thriftless; to lend it, usury.

Our next illustration, No. 39, is of one of the oldest things in Old England, or for that matter in the world's history—a water-mill. In the twelfth century we have written how Abbot Samson ordered a Dean Herbert to demolish a mill built without his consent, but that it is not clear if the same was a water- or windmill. In the Liberate Rolls of Henry III. there are instructions to the sheriff of Surrey and Sussex about various building works which are

FIG. 39.—A Water-Mill.

Windmills, pp. 140, 185.

to be carried out at "our hall at Guildford," and he is further instructed to "build three mills in the park, to wit, one for hard corn, another for malt, and a third for fulling." Again there is nothing to indicate which type of mill is to be built. There is an illustration of a windmill in a manuscript of the latter half of the fourteenth century, and in the chapter on that period an illustration is given of this type. Certainly water-mills have been used from the very earliest times; man very quickly set about using some other energy than his own to grind corn: the hand-mill was hard work. The Egyptians used water-mills, and a very early type was like a small paddle steamer moored in midstream, the current of the river turning the paddles, which operated a shaft connected to the mill-stones inside the boat. This type can still be seen on some of the rivers in Southern Europe.

Now as to the principle on which a water-mill works. The first thing to do is to select a site on a river where the necessary head of water can be obtained, and by head is meant the fall of the river. A very placid, slowly moving stream, though it may give more continuous results, means more work than would be necessary if you made a mill next to the Niagara Falls, where the height of the falls is your head of water, and for this reason. The oldest type of wheel is that called the overshot, from the fact that the water is shot over the top of it and turns it in this way. To do this it is necessary to tap the river some distance away, and bring the water in a leat to the mill-pond, which acts as a store; from the pond it is led to the top of the wheel, through a sort of channel called the head-race. This is shown in our illustration, which is of the simplest form of overshot wheel, as a wooden trough with a sluice at one end, operated by a cog on a shaft turned by a handle inside the mill. So long as this sluice is down, the water goes to waste through the shoot at the side, but if the sluice is raised, the overflow is at once stopped, because a jet of water is discharged from the

bottom of the sluice over the top of the wheel. It will be noticed that this is constructed so as to form what are called buckets, which are full as the wheel goes down, but empty as it comes up ; thus the weight of the water plus the force of the jet keeps the wheel turning. The speed of the wheel can be regulated by the amount of water allowed to escape from under the sluice. The water falls away at the bottom into what is called the tail-race, and this joins up with the river at a lower level. Now it is evident that if full power is to be derived from the wheel, it must be kept clear of the water in the tail-race, or the resistance of this water to the turning movement of the wheel would mean loss of power. So this is why you want a good head of water, because it regulates the size of your wheel, and this latter determines the amount of leverage, or power, exerted on the axle of the wheel. This axle is continued as a shaft through the wall of the mill and so drives the mill-stones. This part of the work would be the same in a water-mill as a windmill, and the operation of grinding is described on page 186 in the chapter on the fifteenth century. The undershot wheel is operated in the same way as the early mills, which were said to be like paddle-steamers—the water is let out of a sluice so that it is discharged on to the bottom of the wheel. The old water-mill is worth studying, because it was the forerunner of the modern water turbine ; but that is another story.

Our forefathers did not at all believe in all work and no play, perhaps because they knew what happens ; so we find in the Middle Ages that men and women played many games that now belong to children only. It must be remembered that travelling was both slow and dangerous, and visiting, therefore, not to be lightly undertaken, as it is nowadays. Books were very few and far between, and not within the reach of many, and at home, during the evenings, various occupations and amusements served to pass the time.

The ladies would doubtless work with their needles,

FIG. 40.— Hoodman Blind.

12th-Century Game, p. 54. 14th-Century Game, p. 144.
15th-Century Game, p. 195.

and many exquisite pieces of embroidery were done at this period. The men might, perhaps, have their bows or other weapons to mend or sharpen, or they played at chess or tables, the latter being really the game of back-gammon.

Sometimes a pilgrim journeying to or from some shrine would seek shelter for the night, and would enliven the company with tales of his travels, or other stories that he had gathered by the way.

Strolling players too, minstrels and jugglers, moved from place to place, always sure of a welcome, and of their bed and board, if they had aught to show or do that would help to break the monotony of the hours when daylight had gone.

We read at a very early period of games of ball, and of skipping, and "Hoodman blind" seems also to have been a favourite. All these were played by grown-ups; "Hoodman blind," as will be seen in the illustration, No. 40, was the forerunner of "blind-man's buff."

One of the players is blinded by his capuchon, or hood,

being turned back to front, while his fellows, holding their hoods in their hands, try and hit him without being caught themselves. Sometimes, in old manuscripts, the capuchons are shown knotted, so as to give a sounder smack to the Hoodman, and it can be taken for granted that all the games were very much rougher than nowadays.

Dancing too was very popular, and we read a great deal of the "Carol," which would be more or less equivalent to our "Country-dances" of to-day.

Then there were games which were of use in teaching the art of warfare. Fighting, and the use of the lance, sword, and mace, must, like any other science, be taught and practised to attain any degree of perfection, and combats as a pastime became general in the Middle Ages, in order that young knights might learn thus, in friendly tests of skill and strength, to bear themselves well on the battlefield.

Various rules were laid down for these combats, which gradually became, as jousts and tournaments, occasions of great pomp and ceremony, with a fixed rule for each part of the programme.

Tourneys were combats between two parties of knights, and each side was equal in number. Before the fray, each

FIG. 41.—Combats.

knight had to vow solemnly that he entered the fight only as an exercise of arms, and not to satisfy any private quarrel. Despite these precautions the combat often became a fight to the death, and at one tournament in 1240, we read that sixty knights were killed, some being choked by the dust and others crushed to death by the horses in the mêlée.

In Sir Walter Scott's *Ivanhoe* is a very interesting account of a tournament at which Prince John was present.

In 1274 Edward I., with his knights, took part in a tournament at Chalôns, against the Comte de Chalôns and some Burgundian nobles. Here the fray became so heated that several of the combatants were killed.

The Popes tried from time to time to put an end to these tournaments, but without success.

The illustration, No. 41, shows two knights engaged in a friendly encounter. Their armour is that of the late thirteenth century. Notice the heavy and rather clumsy helmets, and the banded mail that they wear, covered with a surcoat, but with no steel plates on either arms or legs. These were not worn until later.

In the fifteenth-century chapter an illustration is given of a joust, page 193.

And now, having come to the end of the space allowed for the thirteenth century, but not at all to the end of the things which could be illustrated, we finish the chapter with a tailpiece which shows what the ornament of the Early English period was like. We have seen how in Norman times the decoration showed traces of the acanthus scroll of the Romans; in the thirteenth century the craftsmen carried on the same idea and perfected it. All their curves and lines are very beautiful and true, and the ruggedness of Norman times has gone. The details of this pattern, and variations of it, were used as capitals to the columns, for the carved corbels supporting the vaulting shafts, and in many other ways, and with the dog-tooth ornament inserted in the arch mouldings, and the diaper

pattern incised on the plain wall surfaces, almost made up the whole range of patterning used in the thirteenth century. Early English architecture is so beautifully proportioned in itself, the mouldings have such true outlines, and the quality of the workmanship is so excellent, that it did not seem to call for much ornamentation.

In the twelfth-century chapter we tried to explain how all ornament and pattern has a foundation of structural lines, rather like the bones in a figure on which the muscles are attached and built up. It may sound rather silly to talk of beauty of line ; a line is, well, just a line, and if it is only a straight line, that is true ; but let your lines be curved, and then the combinations of curves are endless, and you get beauty, or ugliness, as a result of your skill, or lack of it. So boys and girls who are interested should be encouraged to experiment, not copy ; inventing patterns is great fun. Find the idea, and the structural line on which a design is built up ; graft a variation on it, and see what happens.

FIG. 42.—Early English Ornament.

12th-Century Ornament, p. 55. 14th-Century Ornament, p. 145.
15th-Century Ornament, p. 201.

CHAPTER III.—The "Decorated" Period of Design from 1300 to 1399. 14th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events. Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1300	Edward I. and *Philip IV.*		Start of Border Wars with Scotland, which last till 1550	Exeter Choir, 1291–1307
1305	. . . . .	. . . . .	Captivity of the Popes, 1305–78; and death of William Wallace, 1305	
1306		Robert Bruce crowned		
1307	Edward II., *m.* Isabella of France			Exeter Nave, 1308–50
1310		Piers Gaveston		Winchelsea Church, 1310
1311	. . . . .	. . . . .	Lords Ordainers	
1314	*Louis X.*		Battle of Bannockburn	
1315	. . . . .	. . . . .	Famine	
1316	*Philip V.*		Lancaster, and rise of Despensers	Wells Chapter House, 1319 Beverley Nave, 1320–49
1321	. . . . .	. . . . .	. . . . .	Ely Octagon, Choir, and Lady Chapel, B., 1321–49
1322	*Charles IV.* . .	. . . . .	Battle of Boroughbridge Execution of Thomas of Lancaster	
1325	. . . . .	. . . . .	Queen obtains French help	
1327	Edward III., *m.* Philippa of Hainault			
1328	*Philip VI.*			
1330	. . . . .	. . . . .	Flemings settle in Norwich and start English manufacture	Wells Choir
1333	. . . . .	. . . . .	Battle of Halidon Hill	
1334	. . . . .	. . . . .	. . . . .	Salisbury Spire, C.
1338			Start of Hundred Years War with France, 1338–1453	
1340	. . . . .	. . . . .	Sea fight off Sluys	
1341	. . . . .	. . . . .	. . . . .	Penshurst
1342	. . . . .	. . . . .	. . . . .	Queen's College, Oxford
1346	. . . . .	. . . . .	Battles of Crécy and Neville's Cross	Winchester Preshytery, 1345–66
1347	. . . . .	. . . . .	Capture of Calais	
1348			Black Death, 1348–49	
1349	. . . . .	. . . . .	Statute of Labourers	
1350	*John the Good*			Winchester Nave, B., 1371–1460, and west end of Westminster Abbey Nave, B., 1350–1420
1351		William Langland		
1356	. . . . .	. . . . .	Battle of Poitiers	Edington Choir, 1352–61
1360		Geoffrey Chaucer, 1340–1400		
1361	. . . . .	. . . . .	Peace of Bretigny	
1364	*Charles V.*			
1366		Froissart, 1337–1410		Gloucester North Transept, 1368–73
1367	. . . . .	. . . . .	Battle of Navarette	
1369			Renewal of French War	Black Prince's Chantry, Canterbury, 1370–9
1370		William of Wykeham	Storm of Limoges	
1371	. . . . .	. . . . .	. . . . .	Warwick Castle, 1371
1373		John Wyclif and the Lollards, 1324–84	English translation of Bible	
1374	. . . . .	. . . . .	Loss of Aquitaine	
1376		Black Prince dies	Good Parliament	
1377	Richard II., *m.* (1) Anne of Bohemia; (2) Isabella of France	Brunelleschi, 1377–1446		
1378	. . . . .	. . . . .	Captivity of Popes ended The Schism, 1378–1415	Canterbury Nave, 1379–1400, C.
1379		John of Gaunt		
1380	*Charles VI.*			York Choir, 1380–1400
1381	. . . . .	. . . . .	Wat Tyler's Rebellion	
1382	. . . . .	. . . . .	. . . . .	Winchester School
1386		Donatello, 1386–1466		Bodiam Castle
1387	. . . . .	. . . . .	. . . . .	New College, Oxford
1396			Truce with France	
1399	Henry IV., *m.* (1) Mary Bohun; (2) Joanna of Navarre.		Richard abdicates	Westminster Hall, 1397–9

12th-Century Chart, p. xiv. 13th-Century Chart, p. 56. 15th-Century Chart, p. 146.

FIG. 43.—A Knight of the time of Richard II.

CHAPTER III

FOURTEENTH CENTURY

THE fourteenth century opened with the fairest prospects. Edward I.'s long reign was drawing to a close, and his wise government had resulted in settled and peaceful conditions. Yet the fourteenth century was destined to be one of great misery, and to see large changes in the mode of English life. It was a case of the unexpected happening, because all the general tendencies of the thirteenth century were of such good omen. At the beginning, John had been forced to sign Magna Charta; Henry III. was finally brought to book by Simon de Montfort, and his Parliament carried on the same idea of freedom from oppression. The Church, which had become

rich and slothful, was subjected to the reforming influence of the Friars, who came in 1221. Edward I. almost united the whole island under one crown, and concerned himself rather with improving home conditions than waging war abroad. In fact, he then possessed only Gascony, and was not to be tempted into useless knight-errantry. The Statute of Winchester was passed, which compelled all men to help in keeping the peace. Edward's motto was "Pactum serva" (Keep troth), and well he did it. "The Hammer of the Scots" was perhaps a hard man, but a great king.

Such were the conditions when the fourteenth century opened; how was it that their promise was not fulfilled? Perhaps one explanation can be found in the fact that the Church had again become too prosperous and successful to carry on her proper work. The Statute of Mortmain was passed in 1279, to prevent still more land being left to the monasteries. In 1296 Edward and Philip quarrelled with Pope Boniface, with the result that in the end the French king compelled the Popes to live in France, and what is known as the Captivity of the Popes commenced in 1305 and lasted till 1378. This was distinctly bad, whichever way you look at it: to imprison the head of the Church if he was a good man, and again, if he was sufficiently bad to deserve it. The power of the Church was declining, and the monks becoming worldly. It is as bad for the community as the individual to lose Faith.

Again, the Statute of Quia Emptores, 1290, which allowed men to sell their lands, stands for more than commercial convenience. It was a breaking away from the good part of feudalism; that one rendered service. England was beginning to be like the Church, and think too much about money. We shall find this in the everyday things of life; they became rich, elaborate, costly, very often excessively so, and what we have called the Greek feeling of the thirteenth century disappears.

Edward II. was a fool, who disgusted his people by his frivolities, and enraged them by the choice of his favourite,

Gaveston, whom they in the end killed. The defeat at Bannockburn must have made the old "Hammer" turn in his grave; there was a famine in 1315, which added to the discontent; and civil war and anarchy, nearly as bad as that of Stephen's reign; and finally Edward was murdered at Berkeley Castle in 1327.

FIG. 44.—Carrying Babies.

Edward III. was the knight, and it is of his doings, and those of his son, the Black Prince, that we read in Froissart. But notwithstanding all the glamour of his pages, and even though Edward won back the inheritance of Henry II.'s wife, Eleanor of Aquitaine, it did not help matters at home, and it would have been better if he had contented himself with defending Gascony, and not laid claim to the throne of France. Even Froissart hints that King Pedro, to whose assistance the Black Prince went in Spain, was a miserable scoundrel. The Hundred Years War with France, and the Black Death at home, found a logical conclusion in Wat Tyler's rebellion towards the close of the century.

Froissart gives us enlightening examples of the behaviour of the Free Companies of Mercenaries, whose services could be hired to fight anybody, and who employed their spare time in the gentle arts of blackmail and robbery. The desolation wrought in France, at this splendid period of Gothic architecture there, must have been appalling, and one is afraid we played the Hun then.

Richard II.'s reign closed the century, and, starting as a boy, he never had any chance. What with uncles and barons, peasants and revolt, the turmoil continued, and he was in the end deposed and murdered.

We must now try and see how this was reflected in the everyday things of the time, and, as was the case in the

thirteenth century, will commence by a consideration of the costume of the people.

We have seen how beautiful was the simplicity of dress in the thirteenth century, how useful was each garment, and yet how graceful was the whole in its severity of line and fold. In the fourteenth century this simplicity and grace gave place to greater richness in detail and extravagance in the whole effect, until in the fifteenth century many of the garments became quite grotesque, neither allowing any freedom of movement to their wearers nor possessing any grace of their own.

Our first figure in Illustration No. 45, that of a young man, shows how the form of the tunic, or cotte, was changing. This cotte has now become shorter and less flowing ; indeed it rather resembles a coat, for it is buttoned all down the front, and fits the figure tightly. In this form it was called the "cotte hardie," and was often worn, especially on horseback, without any surcoat or over-garment. The sleeves were buttoned from elbow to wrist.

Notice, too, now that there is no longer any need to confine the folds of the tunic into the waist, how that the belt has been slipped down until it is low on the hips. These belts were richly jewelled, and carried a long dagger, often of exquisite workmanship.

The chaperon was still worn ; in the case of this young man it is hanging down behind, and the cape which is round his shoulders is ornamented by being cut up at the hem into long strips.

His hat is of dark felt, and fastened in the front of the crown is a beautiful jewelled brooch.

His shoes are more pointed than those of thirteenth-century men, and all the colours in his clothing are more gay.

The cotte of a lady of this period retains much of its old shape, except that the skirt is rather fuller, and the bodice more closely fitting. This lady's belt, like that of the man, now rests round her hips and not her waist.

FIG. 45.—Costume of the "Decorated" Period. XIVth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Civil), opposite p. 60. XIIIth Century Costume Religious), see p. 62. XVth Century Costume, opposite p. 150.

To face p. 106.]

The bliaut has now quite given place to the surcoat. She wears a surcoat, which is still really not unlike a bliaut, although it is lower in the neck and larger round the arm-holes, and generally looser.

FIG. 46.—Bird-cage Seller.

At this time furs were worn separately over the surcoat, and it was not until the fifteenth century that they became part of the garment itself.

Notice too, her hair, which is very elaborately dressed, and is worn in jewelled plaits turned up on either side of the face. Her head is encircled by a jewelled band, so rich as almost to have the effect of a small crown. Some women wore their hair in golden nets which quite covered the head ; and again some, more especially if elderly or in mourning, still wore the coiffe and wimple of linen round the face and neck.

Women's shoes bore very little difference from those of men.

The second lady wears a pelisse, with a large, straight collar of fur, very like a fashion in vogue at the moment. This pelisse is fastened down the front with little buttons, and hangs in long, full folds, and, as can be quite clearly seen, it is an outdoor garment, cut full to go easily over the cotte and surcoat. The sleeves are curious, hanging in the same way as those of the scholar in the thirteenth century.

Her hair is somewhat differently dressed, and has a long curl, but she wears the same type of jewelled circlet as her friend.

You will perhaps hardly realize that the curious erection on the head of the old gentleman is a capuchon. This was still used in its original shape for travelling, and in stormy weather, but in towns and amongst fashion-

able folk it had been so turned and twisted as to be scarcely recognizable.

This man has drawn on to his head the opening originally intended for his face, and then has twisted all the rest of the hood round like a turban, the scalloped end of the cape sticking out at the top like a cockscomb.

He wears a surcoat. Notice that it is cut rather differently to the one in the thirteenth century, and is a good deal fuller in the skirt, also that the sleeves are longer and more pointed, and that it fastens right up to the throat. This surcoat is made in some richly brocaded material, and is lined with fur.

A curious custom at this period was that of wearing one sleeve of the cotte hanging far over the hand, while the other was of normal length. This man has one such sleeve, as you will see in the picture.

Here, in the last man of this illustration, we can see how the general character of the armour is changing and developing.

The coat of mail, or hauberk, had been found of insufficient protection when fighting, and efforts were made to render it more effective by means of plates of steel on the arms and legs and feet. The hands also were now encased in steel gauntlets.

Look also at this knight's helmet; it is much less cumbersome than those of the thirteenth century, and has a movable vizor.

His surcoat is emblazoned, and reflects the general tendency to ornamentation, in that it is scalloped at the hem.

The little page next to him carries his "tourney" helmet, or as it was generally called, "the heaume." This must have been very heavy, and not suitable for ordinary wear, so was only used at tournaments or on great occasions. It was a gorgeous affair, with its "panache" or crest of coloured feathers, and a long tail of cloth hanging down behind, which floated out as the knight rode down the lists.

Pages at this time wore their master's coat of arms embroidered on the sleeves and front of their tunics. These pages were the sons of well-to-do parents, and were, when quite young, sent to live in the house of some noble, who, in return for their services to him as page, had them educated with his own sons by the household priest.

FIG. 47.—Drummers.

One noticeable feature in the armour of this century was the advent of chain mail.

Until now banded mail was most commonly worn—that is to say, mail composed of rings of steel sewn on to stout linen or velvet, these rings being held in place by pipings of the material being drawn up in between. (A fuller explanation of this mail is found in the account of thirteenth-century armour, page 63.)

The chain mail was made of rings of steel interwoven one with the other, without any groundwork of velvet or linen. It was, of course, much lighter and more flexible than banded mail, but was nearly always worn over a gambeson.

The gambeson was a quilted garment, a kind of thick tunic well padded with wool, and it was worn solely as an extra protection under the armour, the woollen padding making it very impervious to thrusts or arrows.

Chain mail is generally supposed to have been brought to England by the Crusaders from the East, where it had been in use for a very long time.

Chaucer, in his "Tale of Sir Thopas," gives us an interesting description of a young knight and his armour :

"And next his sherte an akétoun, [quilted linen tunic or gambeson]
And over that an haubergeoun [breast plate]
For percygne of his herte;
And over that a fyn hawberk,
Was al y-wrought of Jewés werk,

Ful strong it was of plate;
And over that his cote-armour [surcoat],
As whit as is a lilye flour,
In which he wol debate.

His sheeld was al of gold so reed,
And ther-inne was a borés [boar's] heed,
A charbocle [carbuncle] bisyde;
And there he swoor, on ale and breed,
How that the geaunt [giant] shal be deed,
'Bitydé what bityde!'

His jambeaux [jambarts or leg pieces] were of quyrboilly [cuir bouilli]
His swerdés shethe of yvory,
His helm of laton [brass] bright;
His sadel was of rewel boon [smooth bone];
His brydel as the sonné shoon,
Or as the mooné light.

His spere it was of fyn ciprees,
That bodeth werre [war], and no-thyng pees [peace],
The heed ful sharpe y-grounde;
His steedé was al dappull-gray,
It gooth an ambil in the way
Ful softély and rounde."

And again, in "The Miller's Tale," we read:

"With Powlés wyndow corven on his shoos,
In hoes rede he wenté fetisly [neatly]."

And this "Powlés wyndow" had, we are told, reference to the openwork tracery in fashionable shoes of the time, which was like that of the great rose window at Old St. Paul's.

Having seen what the people looked like, we will follow the same order as in the thirteenth-century chapter, and study the everyday things they used.

Illustration No. 48 is of a fourteenth-century ship, and here we can note several interesting developments. The hull is rather bluffer, and more tub-like, than that of the thirteenth century, and the fine lines of the older Viking

boats are being lost. The body is raised up at stern and stem, and on the parts so raised beams are laid across, which form the floors to the castles, the sides being strengthened by cleats fastened on under the floor beams. Around the castles a sort of palisaded fence is built up as a protection, and these are more ship-like, and less castle-like, than those of the thirteenth century. The fronts of the castles towards the deck are closed in, with the result that now comfortable cabins are formed for the sailor-men. Ladders from inside the cabins lead to the decks over the same. There is a big hawse-hole for the anchor cable, and the forestay is brought through this and fastened to the stem of the boat. The bowsprit has its bowline comb as in the century before, and rudders are now used instead of steering-oars.

The rigging of the ship remains much the same, with one mast and square sail ; there were two-masted ships in the Mediterranean from very early times, but they were lateeners with leg-of-mutton sails, and their influence was not felt on our ship designs until the fifteenth century. When we come to that period we shall have some wonderful developments to talk about.

It must have been in ships like this illustration that our men were carried to the French Wars.

There is an interesting account of the battle of Sluys given by Froissart. He says : "He (King Edward III.) and his army sailed from the Thames, the day before the eve of St. John the Baptist, 1340, and made straight for Sluys. On his way he fell in with the French navy, of which we have been speaking, and though the numbers were four to one against him, resolved to give them battle. The French were equally desirous to engage, and as soon as they were within sight of the English, they filled the *Christopher*, the large ship which they had captured but a short time before, with trumpets and other warlike instruments, ordering her to begin the attack. The battle was fierce, murderous, and horrible. In the end the English

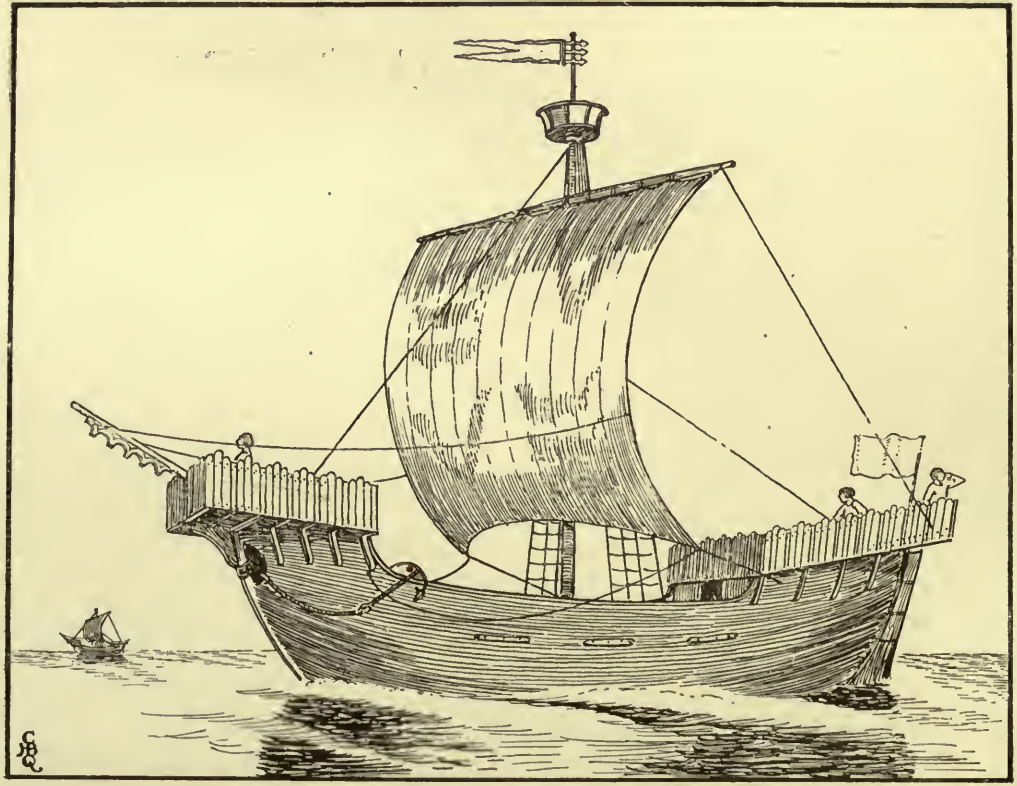

FIG. 48.—A 14th-Century Ship.

12th-Century Ship, p. 7. 13th-Century Ship, p. 64. 15th-Century Ship, p. 155.

came off victorious, the *Christopher* was recaptured by them, and all in her taken or killed."

Writing of fights by sea reminds us of battles on land, and for the latter the castle was still necessary. Even though the Black Prince gained most of his victories by a superiority in manœuvring, one does not gather from Froissart that it amounted to much more than an attempt to gain the most favourable position for giving battle, and this consisted of the *coup de main*, or fierce hand-to-hand fight. This settled, the victors and vanquished felt the necessity of a fortified place where they could rest and recuperate, and so be ready to fight another day.

Gunpowder had not yet gained its ascendancy over the stone wall.

So the next illustration, No. 50, is of a fourteenth-century castle, and has been made from Bodiam, in Sussex. All boys and girls who go for summer holidays to the south coast should, if they have not already done so, go to see this wonderful ruin. Licence to build the castle was granted to Sir Edward Dalyngrage in 1386, so the building dates from the end of the fourteenth century. The builder of Bodiam fought at Crécy and Poitiers, and the castle was probably built out of his share of the spoils. The victors in those days held the vanquished to ransom, and very considerable sums had to be paid by the captives before they were allowed to go home. Froissart tells us all about this.

Now for a consideration of the plan and sketch. Bodiam stands four-square in the centre of a moat fed by a stream, and is very French in character, and may have owed some of its inspiration to castles seen by its builder when on active service. This is a detail to be remembered; the Crusades and the French Wars did a great deal to help on the more peaceful arts, because Englishmen, going abroad to fight, saw all sorts of different things abroad, and coming home remembered them in times of peace and had them made. Unfortunately, the destruction wrought in

France at this period was very terrible, and Froissart again tells us of the doings of the Free Companies, who must have been abominable scoundrels.

This fourteenth-century castle was entered by a timbered causeway across the moat, 1 on plan, defended by fortified bridge-heads at the moat side and before the barbican, at 2, and sections of the causeway may have been made to act like a drawbridge, as an additional precaution. Of course the causeway has long since disappeared; it should be noticed how, just as in the twelfth and thirteenth centuries, the main approach was contrived so that at the point of entry there was a sharp turn to the right, which prevented any sudden rush of men forcing their entrance through sheer weight. Also that the besiegers on the causeway were under fire from the castle walls.

The barbican at 4 had a drawbridge at 3, which, with the portcullis, was worked from a room over the gateway; and there would have been strong oak doors in addition. The turrets at the side of the barbican, in addition to being battlemented, are provided with the corbelling forward which is called machicolation, and of which we saw the commencement in the thirteenth-century castle. Here at Bodiam it has been developed in a very beautiful way, and the garrison were able to pour down boiling liquids on to the heads of the besiegers through holes in the floor without exposing themselves. It is also quite obvious that from the battlemented top of the barbican and its loopholed walls the garrison were in a position to keep up a very galling fire on the causeway and its approaches.

There was another drawbridge at 5, before the gatehouse proper at 6, and this was defended in much the same way as the barbican, but here there were three portcullises, and cunning staircases contrived with very narrow and easily defended doors, so that if the first compartment of the main entrance was lost, the besieged could retreat upstairs and pour down liquids, and shoot at the besiegers through holes in the vault called meurtriers. It was also

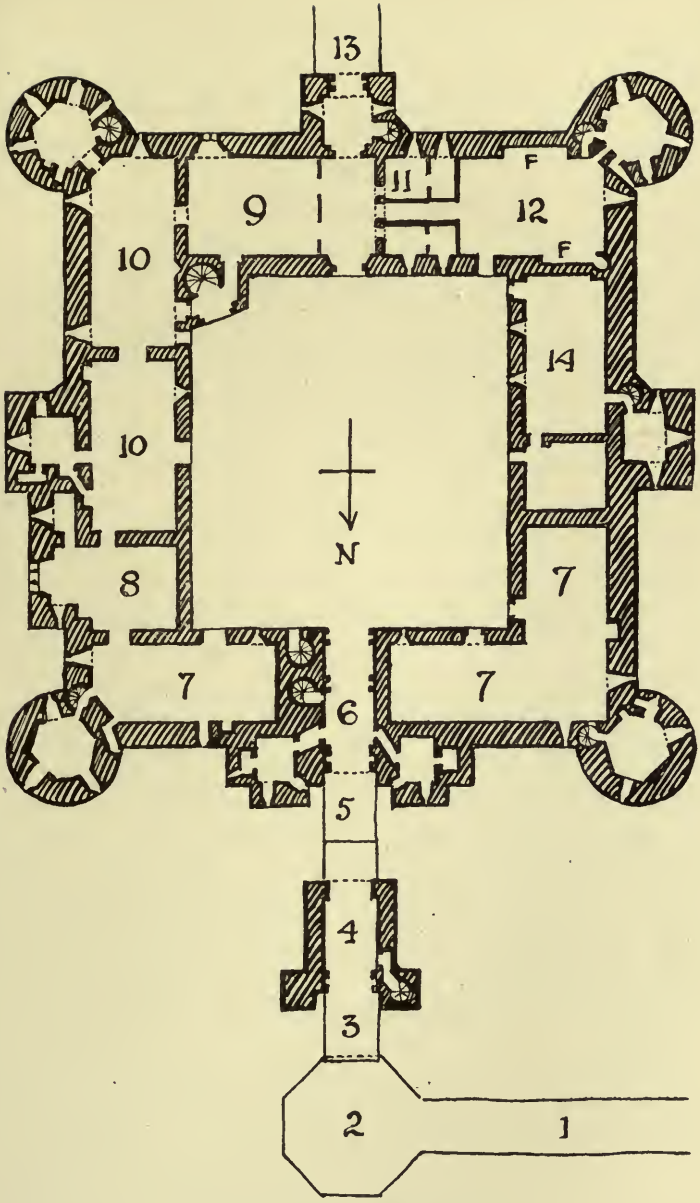

FIG. 49.—Plan of Castle.

arranged that even if the inner courtyard was forced, the besiegers could be shot at from all parts, and find themselves, as in the case of the thirteenth-century castle, not wholly masters of the situation. The outer walls are on all sides flanked by towers, so that the defenders could fire along the face of the wall at scaling parties.

The barracks for the garrison were at 7, and the chapel with small room for the priest at 8. The house part of the castle was on the side immediately opposite the entrance. The hall, which remains the principal apartment of castle, as manor-house, was at 9, with the lord's private rooms at 10. Butteries and pantries were at 11, and the kitchen at 12, and there appears to have been an entrance, probably for the lord's use, at 13, approached by another causeway across the moat. At 14 was what may have been a kitchen and dining-hall for the garrison.

One point should be noted, and that is how closely the plan of the castle resembles the house of the period. We find the entrance to the hall immediately opposite the gate-house, and leading into the screens, and the relation of the buttery, pantry, and kitchen on one side, and the lord's rooms and solar on the other, is much the same as in the thirteenth-century house described on page 76 and the fourteenth-century one in this chapter. What Sir Edward did was to take the English plan and put high walls and flanking towers all round, and so keep the arrangement of rooms that he was used to in a much more strongly fortified building. The rooms on the first floor are reached by the circular staircases in the towers.

Mr. Harold Sands is a recognized authority on Bodiam, and his paper published in the *Sussex Archæological Collections*, vol. xlvi., should be consulted for fuller details.

What we must do if we go to Bodiam, is not to think of it as a pretty ruin, or to spend most of our time admiring the water-lilies, or the little moor-hens pattering about. The castle was built by a very tough old fighting man for the definite purpose of withstanding siege, and

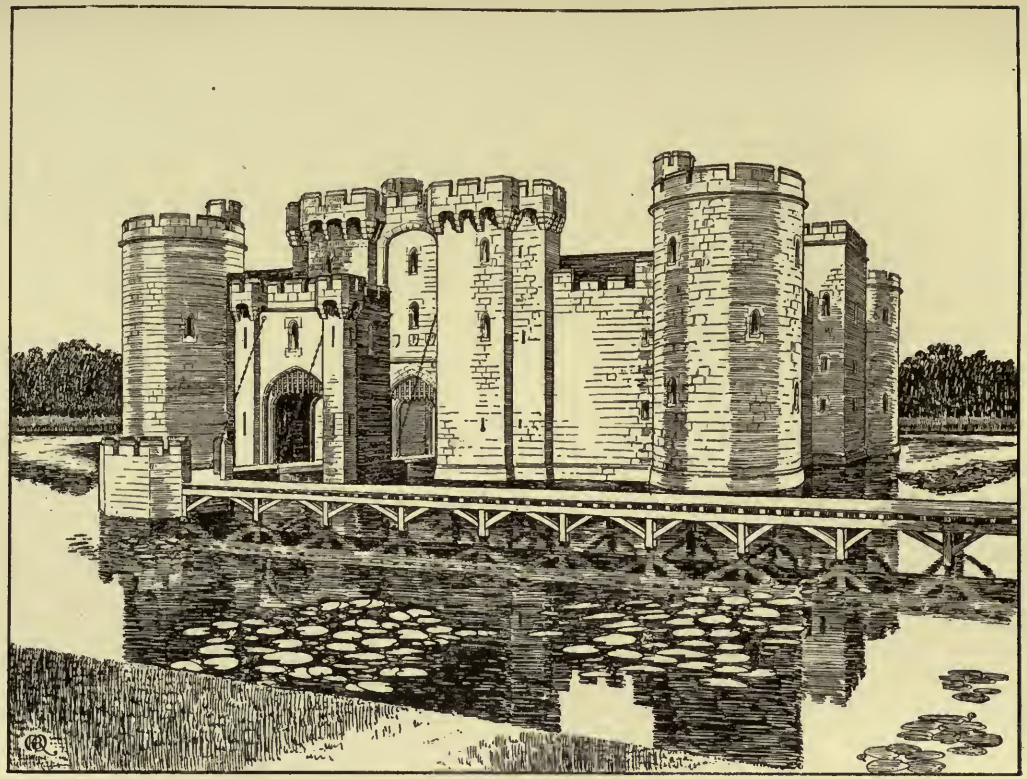

FIG. 50.—A Castle of the time of Richard II.

12th Century Castle, p. 13. A Siege, p. 85. 13th-Century Castle, p. 69.

is most admirably adapted for this. So though the water-lilies are pretty, and the moor-hens have little red feet, boys and girls must forget them, and think of the castle as it was at the end of the fourteenth century, all brand-new and sparkling white, repeople it with lords and ladies and men-at-arms, and let it be the frame to a picture of the period. And the very best way to catch the glamour of the time is to read Froissart's *Chronicles*, which even in these hard times can be bought in the "Everyman" Edition for 1s. 6d. Froissart was in attendance in 1366 on the Black Prince, and so long as his book lasts it is quite silly for modern people to try and write about that soldier's good and bad doings in France. Whenever it is possible, read the books written by people who lived at the time. Jocelin of Brakelond, William of Malmesbury, Froissart, Chaucer, and all the others down to Pepys and Evelyn and the later people still, give one such interesting side-lights on history and make it live.

So we will leave castles and warfare and get back to our task of everyday things. Illustration No. 52 is of a fourteenth-century house built about 1341, and we can see at once that it is a considerable improvement on that of the thirteenth century shown on page 78. In making a comparison between the two, it should be pointed out, that while the kitchen of the thirteenth-century house is on the right-hand side of the picture, here in the fourteenth-century house it is on the extreme left, behind the tree. Next to the kitchen on the ground floor come the buttery and pantry, then there is the arched doorway leading into the space screened off the end of the hall. The three long windows to the right hand of the entrance light the hall, and then the building on the extreme right has the cellar on the ground floor, under the solar on the first floor. Now for the differences which the century has made in house-building. The hall is no longer on the first floor, as it was in the thirteenth century, but has come down on to the ground floor; it is altogether a much more habitable

FIG. 51.—Bob Apple.

place; the windows come right down so that you can look out into the courtyard, and inside it must have been brighter and much more cheerful—less like a prison than it used to be. The hall, in its new arrangement, is more than ever the most important room in the house, and the centre of all the life of the place. The solar, or withdrawing-room, still remains on the first floor, over the cellar, just as it was in the century before, and here the lord retired when he wanted to be by himself, see his friends quietly, or go to bed. The wardrobe remained here, where the clothes were made and kept, and there were washing and lavatory arrangements for the private use of the family.

It should be noticed how the hall and solar both have separate roofs of their own, and look as if they had been placed side by side after being built, instead of being joined up under one as they were in the next century. The same sort of idea was general in Henry III.'s instructions to the keepers of his houses, when he ordered them to build a hall, a kitchen, or a chamber rather than a complete house. The hall in our illustration goes right up to the roof, and so has the effect of cutting off all communication between the solar and the rooms on the first floor of the other side of the house. The kitchen and offices have been improved by the addition of a buttery and pantry between the hall and kitchen, and the plan of this part of the house can be taken as being much the same as that of the castle on page 115, only it is the other way round. There is a staircase in the entrance porch, leading to a room over, and on to the minstrels' gallery, over the screens, looking down into

the hall, and these stairs led up to the battlements over the porch, and terminated in an octagonal turret with a fighting top shown in the drawing.

Another addition in this century was a room provided on the first floor over the pantry and buttery, which corresponded to the solar on the other side. In the sketch it is shown as having the same sort of window, and it is probable that this room was used rather as a spare bedroom would be nowadays, to house an important guest. In the fifteenth century we shall see how all these arrangements remained, with still further improvements.

A small boy, to whom this drawing was shown, said: "That is a funny house; it is just like a church"; and this is quite true, and he might have added that all the buildings were more or less alike in detail, but varied in plan to suit the purpose for which they were intended, and this was so because there was only one style of architecture The windows to this house show why we now call it "Decorated": they began to be filled with patterned tracery which has a richer effect than the plain narrow windows of the thirteenth century, or "Early English" period.

So far as the surroundings of the house are concerned, there would have been an entrance courtyard in front, surrounded by stables, barracks, and so on, and having a gatehouse on the side opposite the entrance porch of the house. At the back would be a kitchen court, with additional offices like bakery and brewhouse, and the whole would be surrounded by a wall, or moat, depending on the character of the country — still, notwithstanding these measures of defence, it is evident that progress is being made, and the people's idea of comfort was advancing as conditions became more settled.

The figures in the foreground show what a hunting party of the period looked like. Hunting was to remain for a long time as the amusement of the lord, when he was not engaged in statecraft or fighting.

FIG. 52.—A House of the time of Edward III.

13th-Century House, p. 78. 15th-Century House, p. 159.

The next illustration, No. 53, is of the interior of the hall in a fourteenth-century house, and shows the dais end. This was raised one step, and here was placed the high table, the seat to which often had a high back, decorated with carved and moulded tracery, and standing against a piece of tapestry on the wall. The other tables were placed at the sides of the hall. At the left-hand side of the dais is shown the door to a circular staircase leading up to the solar on the first floor, and the little windows over the high table look out into the hall from the solar, perhaps so that the lord could pop his head out if the retainers made too much noise after he had gone to bed. The cellar, under the solar, comes at the back of the wall behind the high table. The fireplace to the hall was often in the middle of the floor, and the smoke had to find its way up and out of a louvre in the roof above. It is not at all well drawn in the illustration, and the truth must be admitted that fires are one of our many weak points. There was a slightly raised hearth, on which the iron fire-dogs stood, and logs were stacked up against these—one advantage must have been that you could make a complete circle round the fire, and another that no heat was lost. So think of the retainers, sitting all around on a winter's night, cracking nuts and jokes, and telling hunting tales or old romances. The hall windows, coming nearly down to the ground, show that sunlight and air were beginning to be thought about.

The roof is an interesting development on that shown to the thirteenth-century solar—there are still tie-beams going across the hall, and the shape of the roof over has not been very much altered, but between the rafters of the roof and the king-posts standing on the tie-beams have been filled in very beautiful arched and cusped braces, of very much the same sort of pattern as you find in the windows of the period. At the close of the century, 1394, in Richard II.'s reign, the wonderful open-timbered roof over Westminster Hall was constructed, with a span of about 68 feet; this still exists, and is considered the finest example of a Gothic

FIG. 53.—A 14th-Century Hall.

12th-Century Hall, p. 17. 13th-Century Hall, p. 74. 15th-Century Hall, p. 169.

timbered roof there is, but at Westminster the middles of the tie-beams have been cut out, and the result, known as the "hammer-beam," became general in the fifteenth century.

Our illustration shows a banquet being given at the high table, the details of which have been drawn from a brass at King's Lynn, which commemorates a "Peacock Feast" given to Edward III. The retainers at the left hand bring the dishes, and hand them to the squires at the sides of the table, and it was part of their duties to be able to carve properly and serve their lord and lady. The trumpeters tuned up as the various dishes appeared.

At this time it was the custom for boys of good birth to be sent to, and brought up in, the house of some nobleman, where, in return for their education, they became pages and afterwards squires to their lord, attending him where he went. This was considered part of their knightly education, and we read that king's sons were taught to carve before their father when at table.

The following is an extract from Hugh Russell's *Boke of Nurture*, telling a page of his various duties, and how to perform them. He says: "Put the salt on the right hand of your lord; on its left a trencher or two. On their left a knife, then white rolls, and beside, a spoon folded in a napkin. Cover all up. At the other end set a salt and two trenchers; cut your loaves equal, take a towel 2½ yards long by its ends, fold up a handful from each end, and in the middle of the folds lay eight loaves or buns, bottom to bottom; put a wrapper on the top, twist the ends of the towel together, smooth your wrapper, and open the end of it before your lord."

The boys are also told to serve their lord on bended knee, to bow when answering him, and not to sit until told to do so.

Grace was said before and after meals, and before a feast, heralded by a trumpet, servants, or pages, entered with basins, ewers, and napkins, and the guests washed their hands.

The host and chief guests dined at the "high table," which was generally raised on a dais, while other tables, placed down the sides of the hall, accommodated those of lesser importance. Every one dined in the hall, and in our illustration there should, in reality, be side-tables, as well as the "high table," where the retainers also could dine.

Tables were covered with a cloth, and the platters were wooden or pewter, and in great houses of gold or silver.

Until the middle of the fourteenth century only knives and spoons appear to have been in use, and there were not many of those. Most people still ate with their fingers, and every one threw the bones and scraps that they could not eat on to the rushes strewn on the floor, where the dogs scrambled and fought over the titbits.

But dainty feeding was considered an accomplishment, as we can see by Chaucer's description of a Prioresse :

> "At meté wel y-taught was she with-alle,
> She leet no morsel from hir lippés falle,
> Ne wette hir fyngrés in hir saucé depe.
> Wel koude she carie a morsel and wel kepe,
> Thát no drope ne fille upon hire breste;
> In curteisie was set ful muchel hir leste.
> Hire over-lippé wyped she so clene,
> That in hir coppe ther was no ferthyng sene
> Of grecé, whan she dronken hadde hir draughte."

But the Prioresse must have been the exception, or Chaucer would not have thought the fact that she did not dip her fingers deep in the sauce, worthy of mention.

It was in curious contrast, the pomp and ceremony attending these feasts, the beautiful plate on the tables, the wonderful tapestry on the walls, and the rushes on the floor, made foul by the débris thrown down by the feasters and scrambled and fought for by the dogs of the house.

Although spoons and knives were used, we hear very little of forks, except that in Edward II.'s reign we are told that Piers Gaveston had, amongst other treasures, some silver forks, "for eating pears," and also we learn that John,

Duke of Brittany, used a fork of silver with which to pick up "soppys."

Men when hunting and riding carried knives stuck through their wallets, and these they often used when at meals. A picture of one of these wallets can be seen on page 197. Both knives and spoons, like nearly everything else in this period, were generally of beautiful design and workmanship.

One platter was laid to every two persons, and a knight and his partner ate off the same plate and used one drinking vessel between them, and indeed, in poorer houses, one cup did service for the entire family. Drinking vessels were very seldom of glass, but were generally fashioned in metal, horn, or wood.

But to revert to our table as laid for a feast.

The chief ornament was the great salt-cellar. This was large, of most costly material and beautifully fashioned, and was placed in front of the chief personage, who alone used it, smaller ones being placed in front of the other guests.

There also, borne to the table and placed thereon with much ceremony, was the "nef," a jewelled model of a ship, which contained spices to add flavour to the various dishes. Our forbears were fond of their food very much flavoured and spiced.

There was also placed on the table the "wassail" bowl, in which to drink toasts. This was called the "mazer," because "mazer" is the old term for maple, and it was of this wood that the bowl was fashioned. These "mazer" bowls usually had covers, and were ornamented with precious metals.

Dinner was served between nine and ten in the morning, and the next meal was supper, at five o'clock. There is an old French tag on the same. It runs thus :

"Lever à cinq, diner à neuf,
Souper à cinq, coucher à neuf,
Fait vivre d'ans nonante et neuf."

The supper-table was lighted with torches or candles made of wax. Minstrels were always in attendance, and reading aloud was a favourite form of entertainment. In noblemen's houses there was always a fool or jester, and during the meal-time he would enliven the company with his jests and capers, or again the minstrels would recite histories of noble deeds and amusing anecdotes, or they would play on various musical instruments, the chief performer usually employing the bagpipe.

FIG. 54.—Wayfarer.

It seems extraordinary to think, after all this display of beautiful plate and ornament, and after the feasting and ceremony, the candles shining on the brocades and jewels of the guests, that when night came and the tables were taken down, the hall would be filled with a motley collection of retainers, both men and women, sleeping huddled together anyhow among the rushes on the floor round the great fire in the middle.

Chaucer, in his "Tale of Sir Thopas," tells of a knight taking food before setting out on adventure. He speaks of the minstrels and jesters, and of the mazer or loving-cup, in the following passage :

"'Do come,' he seyde, 'my mynstrales,
And geestours for to tellen tales,
Anon in myn armýnge;
Of rómances that been roiales [royal],
Of Popés and of Cardinales,
And eek [also] of love-likýnge.'

They fette hym first, the sweeté wyn [wine]
And mede eek in a mazelyn,
And roial spicerye;
And gyngébreed that was ful fyn,
And lycorys, and eek comyn [cummin],
With sugre that is so trye [choice]."

KITCHENS

After so much talk about food, it is only right that our next illustration, No. 55, should be of a kitchen, such as was built in connection with a king's palace, a noble's house, or a monastery, and its large size of 36 feet across the widest part was in no way out of the ordinary at this period. We have seen how, in those early times, the house was often more like a series of buildings placed side by side than a block all under one roof. The kitchen had often been built, for precaution against fire, as a separate building, connected with the hall by a covered way, and even when it had become more joined up with the main building, was often only of one story in height, with what is called a lantern over, from which the steam and smell of cooking could readily escape. The passage then, shown in the middle of the picture, would lead into the hall, by way of the screens, having the buttery on one side, where the wine was kept under the charge of the butler (from *boutelle*, a bottle), and the pantry on the other, where the bread, salt, cups, platters, and so on were kept.

So far as the kitchen itself is concerned, we must imagine a much busier scene than any preparations we have known in our own house. In *Uncle Tom's Cabin* there is an amusing description of the interior of a kitchen in the Southern States, presided over by a cheerful old negress who evolved wonderful dinners out of chaos ; meanwhile, all the rest of the establishment came in and assisted, contributing to the clatter. Periodically there was a general clear-up. The mediæval kitchen must have been rather like this, only without the clearing-up. The impression left in one's mind is, that the hall formed the centre of the village life, and if you belonged to the land, you took your part quite naturally in what was going on at the hall ; so one must think of a good deal of noise and confusion and running about ; a deal of dirt, one is afraid, but much cheerfulness.

The kitchen was provided with two, or more, open fireplaces, as shown, the one on the left hand being used for

FIG. 55.—A Kitchen in the time of Edward III.

Barrel Vault, p. 17. 12th-Century Vault, p. 40. 13th-Century Vault, p. 89.
14th-Century Vault, p. 133. 15th-Century Vault, pp. 176, 179.

Fig. 56.—Sawing Wood.

making stews, broths, or boiling meat. It must be remembered that in the fourteenth century there were not any swedes, or roots, for feeding cattle in the winter, so the beasts were largely killed off and salted down, and this meat, of course, had to be boiled. This was one of the reasons for game preserving; it gave the lord a chance to get some fresh meat in the winter. Joints and poultry were roasted before an open fire on a spit resting in two grooved stumps, and turned by a boy. Food prepared in this way was often served on the spit. On the other side of the kitchen, as shown by the plan at the top left-hand side of the picture, were ovens where the baking was done. There were no kitchen ranges in the fourteenth century which cooked the food and heated the bath water. The oven played a great part in the cooking, and, generally of a large oval in shape, was built in the thickness of the wall with an arched roof over it. For use a bundle of faggots was placed inside and lighted, and an iron door closed in front. When the faggots had burnt out, and made the air in the oven and all the brickwork round it very hot, the door was opened, and the ashes raked to one side; then in went the bread and cakes, the pies and pasties, the door was closed, and when the oven cooled down the cooking was done. Very primitive ovens may have been used in connection with the open fires where logs were burnt and the ashes allowed to accumulate. To this day in the West Country some of the older people do their cooking in this way; the ashes in the open wood-fire are cleared away, and the joint or pie put on the hearth, and covered with a rough iron cover, and this again is covered with the hot ashes. Old country people, used to it, prefer their food cooked in this way, and as these customs have been handed down for generations, it may

well be one of the ways which the fourteenth-century cooks used.

In Wright's *Homes of Other Days* the following list of mediæval kitchen utensils is given: "A brandreth, or iron tripod, for supporting the caldron over the fire; a caldron, a dressing-board and dressing-knife, a brass pot, a posnet, or saucepan, a frying-pan, a gridiron, a spit, a gobard, a mier for making bread-crumbs, a flesh-hook, a scummer, a ladle, a pot-stick, a slice for turning meat in the frying-pan, a pot-hook, a mortar and pestle, a pepper-quern, a platter, a saucer for making sauce."

In Turner's *Domestic Architecture* is given the contents of the larder at Fynchate, in the year 1311: "the carcases of twenty oxen, and fifteen pigs, of herrings eight thousand, of dograves (a sea fish) seven score, twenty pounds of almonds, thirty of rice, six barrels of lard, enough oatmeal to last till Easter, two quarters of salt."

Chaucer talks of mortrewès, and an old recipe for this directs that hens and pork be used, and "hewe it small, and grounde it alle to doust"; it was then to be mixed with bread-crumbs, yolks of eggs, and pepper, and then boiled with ginger, sugar, salt, and saffron; and it sounds like a horrible mess. Herrings made into pies was another dish we should regard as unusual, lampreys are historical, and spices were used in abundance. Our fourteenth-century men had got good tough palates—Chaucer's Frankelein liked "his saucis—poinant and sharpe." Honey was in constant use for making mead and sweetening, and cider and beer were generally drunk. But we can never understand how they got on without potatoes.

Before leaving this drawing, attention must be drawn to the very clever piece of vaulting. The kitchen is octagonal, and it was desired to leave a central space through which the steam could escape. This was the problem which confronted the old builders, and though the vault looks complicated, its solution is simple. The dotted lines on the plan at the top right hand show the

lines of the vaulting ribs over, and if these are studied it will be seen that the vault is constructed with eight semicircular arches, which cross from side to side, and their intersection at the top provides the opening for the octagonal lantern. This drawing may be studied with the others in the vaulting series, and is of interest because it is of a different type, and shows how adaptable vaulting was as a roofing system. Then of course there are all the beautiful chapter-houses with a central shaft; however, we must leave these out or we shall never get our book published, but we must find space for a description of the more ordinary type.

So Illustration No. 57 is of a fourteenth-century lierne vault, so called because of the short ribs which have been added between the longer ones at the top of the vault. Lierne comes from the French verb *lier*, to bind, and these small ribs do in fact bind, and join up, the vault at its flattest and weakest point. If reference is made to the drawing of a thirteenth-century vault on page 89 it will be seen that there has been little alteration in the general construction; the aisle roof can still be compared to a pointed tunnel, crossed at right angles by other tunnels of the same shape. So the developments in fourteenth-century vaulting are more in the way of improvement of details than alteration in type. We still have the groin ribs going diagonally across each bay, and the transverse ones going across the aisle, with wall ribs against the outer walls, but a ridge rib has been added at the apex or crown of the vault, and there are now intermediate ones between the groins and the transverse ribs, and the groins and the wall ribs, and these are called tiercerons. These served to reduce the space and make the construction of the web between the ribs easier. At the intersection of the ribs carved bosses were formed, and these were very frequently carved either with foliage or groups of figures. At Norwich Cathedral the bosses in the nave vault added by Bishop Lyhart are very wonderful; 328 in number,

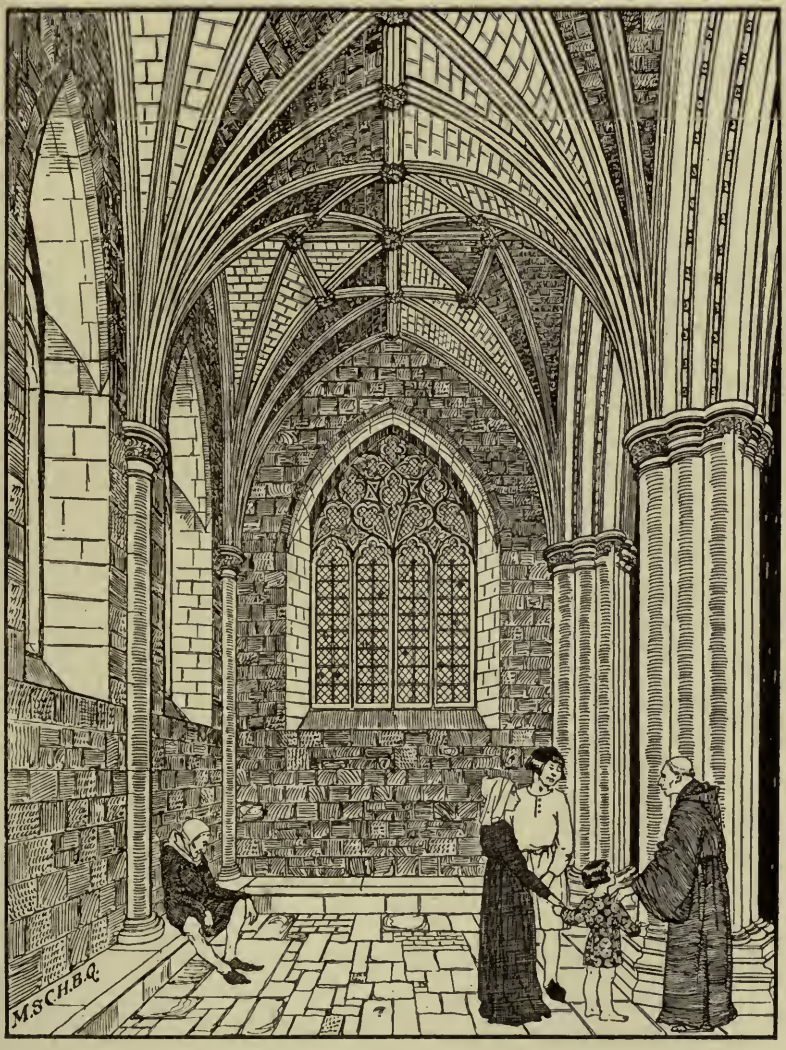

FIG. 57.—A "Decorated" Vault.

Barrel Vault, p. 17. 12th-Century Vault, p. 40. 13th-Century Vault, p. 89.
14th-Century Vault, p. 129. 15th-Century Vault, pp. 176, 179.

FIG. 58.—Tinker.

they commence in the easternmost bay, with sculptured representations of the Creation, and so progress, bay by bay, with all the incidents of Bible history. Noah builds his Ark on one; the Tower of Babel is shown as a feudal fortress on another. Joseph is stripped of his coat of many colours; and Samson rends the lion. The Childhood of our Lord is shown; His Life, and Death; and in the last bay one boss shows the Last Judgment. The Devil has all the wicked people, and has tied them up neatly in bundles, rather like asparagus, and with a pitchfork is putting the bundles, one by one, down the bottomless pit.

Think of all this work, spent in carving pieces of stone not more than a foot or so across. Of all the hundreds of people who enter Norwich Cathedral, it is safe to say that only a small number realize this treasure in the vault, 72 feet above their heads. A good glass is necessary to pick out the beautiful detail, and many people might say love's labour was lost, but with the mediæval builders this was evidently not regarded as being the case. They were engaged in building God's House, and their determination was that it should be as beautiful and as perfect as it could be made by human hands; they did not count the labour, or the cost, or the time, or the trouble; so this nave vault is a good indication of what its builders were like—good men and fine craftsmen.

But our readers may say, this is all very interesting, but our illustration is of a fourteenth-century vault, while Norwich is fifteenth; and the answer to this is, that the Gothic periods dovetail one into another. Lierne ribs were introduced as early as 1230 in Lincoln Chapter-House, and continued right up to the days of fan vaulting, and we find the latter as early as 1412 in the Gloucester Cloister. It really does not matter much about dates or names of styles

at all. The real thing is to discover the secret of the construction.

The fourteenth-century builders used the lierne rib quite as much for decorative purposes as those of construction, and with it made pleasant patterns along the crowns of their vaults ; so much was this the case, that they overdid it altogether, and got so complicated, that the many lines of the various ribs at last joined, rejoined, and parted company in so many patterns that the effect was maze-like and bewildering. This was a sure sign that they had reached the end of their tether, and no further progress was possible on these lines, and this fact will lead us to a consideration of the next development in the fifteenth-century chapter.

We can now leave building and vaulting for a little while, and go into the country, and try and find out how people passed their time there in the fourteenth century.

One of the most wonderful manuscripts of the world is that known as the Luttrell Psalter, which is supposed to have been written between 1320–40, for Sir Geoffrey Luttrell of Irnham, Lincolnshire, who died in 1345. It is full of the most beautiful little drawings of horses and carts, peasants and windmills, and the artist, in the most obliging way, seems to have tried to give us an exact idea of what everyday life and things looked like in England just before the Black Death. The value of the Psalter then, from this point of view, is enormous, because that terrible plague was responsible for great alterations in the conditions of living in England.

We have seen how in the thirteenth century the conditions of agriculture remained much the same as in the twelfth, and that the villein was winning his freedom ; this continued to be the case until the Black Death. Cultivation was very simple, and on what is known as the three-field system : the arable land in the village was divided up into three big fields, and planted in rotation—one with wheat, another with barley or oats, while the third remained fallow. Rye was grown, as well as peas, beans, and vetches. The

land was turned over by oxen yoked to heavy wooden ploughs as shown in Illustration No. 59; very little manuring was done, except by folding sheep over the land. It will be remembered how in the twelfth century there were quarrels between the convent and townsfolk of Bury St. Edmunds, who were supposed to turn their sheep over the abbey fields, and demurred at so doing. Next to the plough in the illustration, a couple are shown, who are apparently breaking up the larger clods with wooden mallets; then comes harrowing, and the illustration shows that fourteenth-century harrows were much like ours. The small boy has a job after his own heart in slinging stones at birds. Then follows sowing, and this of course was done broadcast by hand. The next couple are weeding with rather curiously shaped implements, and after comes reaping with a hand sickle, the corn being cut high in the stalk. Stacking is the next operation, and then threshing with hand flails.

One great point about the Psalter drawings is the care which is bestowed on all the practical details, how harness was fitted on, the way carts were made, and so on, and this leads one to suppose that the drawings were studies from life, and not merely pictures, as is sometimes the case, drawn from the artist's imagination. If this is the case it is very interesting, as showing that most certainly before the Black Death the peasant was well and warmly clothed. Farm labourers of to-day would be glad to have the gauntleted gloves some of the Psalter figures are wearing. Generally they are wearing the usual dress of their class, a tunic and chausses with the typical chaperon, or hood, for head covering; the men using the flail wear long breeches-like chausses, but without feet, and so arranged that the same could be pulled up as shown, and fastened to the belt, leaving the legs free for working. The man weeding is wearing wooden clogs.

So conditions remained until the Black Death, in 1348, reduced the number of labourers by about one-half; whole families died out, and their holdings reverted to the lords;

FIG. 59.—Agriculture in the time of Edward III.

the Court rolls, which formed a record of all the proceedings of the manor, often come to an abrupt end, with a gap before they start again, which tells a tale of death, suffering, and great distress. When the plague was over, the lords had more land on their hands than they knew what to do with, and the few remaining labourers now began to demand more wages. We described how in the thirteenth century the villein had often purchased his freedom from his lord by payment of a fine, and how this custom had developed because it suited the conditions of the period. But it was a custom rather than a law. William Langland, the poet of the period, wrote of them : "Labourers that have no land to live on but their hands, disdained to live on penny ale or bacon, but demanded fresh flesh or fish, fried or baked, and that hot and hotter for chilling of their maw ; and but if they be highly hired, else will they chide and wail the time that they were made workmen."

It must have seemed like base ingratitude to the landowners of the day, that the labourers who had gained their freedom in prosperous times, by very small payments, now that bad times had come, seemed to want to profit by the extremity in which the community found itself. The result of all this was the passing of the Statute of Labourers in 1349, which sought to limit prices, and the wages of labourers, and later on to again bind them to the land. This, combined with taxation for the French War, led up to the Peasants' Rebellion at the end of the century. Sheep-farming received a great impetus, because fewer men were needed than for the cultivation of arable land ; but what is more interesting is that about this time the custom was started of letting farms on what are called stock and land leases. While the extremists were passing laws trying to reduce the villeins to serfs, and the villeins were resisting as best they could, the moderate men apparently put their heads together and evolved a scheme. The problem was to get the men to work, so the conditions were made more attractive. In effect the lords said : "All right, if you will

not come and work the land for me on the old terms, I will stock it for you with cattle and implements, which you must agree to render up at the end of your term, and you shall pay a rent for it." So we see the start of the farming system of to-day. But the system of common fields, with grazing rights, which we have described, remained as well until the end of the eighteenth century, when the Enclosure Acts finally did away with it.

FIG. 60.—Stilts.

Another quotation from Langland is interesting, in which he makes Piers the Ploughman, complaining of hard times, say : "I have no penny pullets for to buy, nor neither geese nor pigs, but two green cheeses, a few curds and cream, and an oaten cake, and two loaves of beans and bran baken for my children. I have no salt bacon, nor no cooked meat collops for to make, but I have parsley and leeks and many cabbage plants, and eke a cow and a calf, and a cart-mare to draw a-field my dung while the drought lasteth, and by this livelihood we must all live till Lammastide (August), and by that I hope to have harvest in my croft." This is interesting, as showing how the ploughman expected to live in good times, also the difficulties which the fourteenth-century people experienced in providing for bad seasons. Famine in bad years was very usual, and there does not seem to have been any system of storing the surplus of a good year against the want of a bad one.

Our illustration, No. 61, is of a windmill, the first in the book. It always seems such a pity that, as our civilization progresses, it blots out all the beautiful things. The sailing-ship is going, and the windmill has nearly gone ; yet the latter was one of the loveliest things of the country-side. There are just a few left, but as they wear out one after the other goes. So because in a few years they will all be gone, we have taken especial trouble to draw a series of the different types. In the thirteenth-century

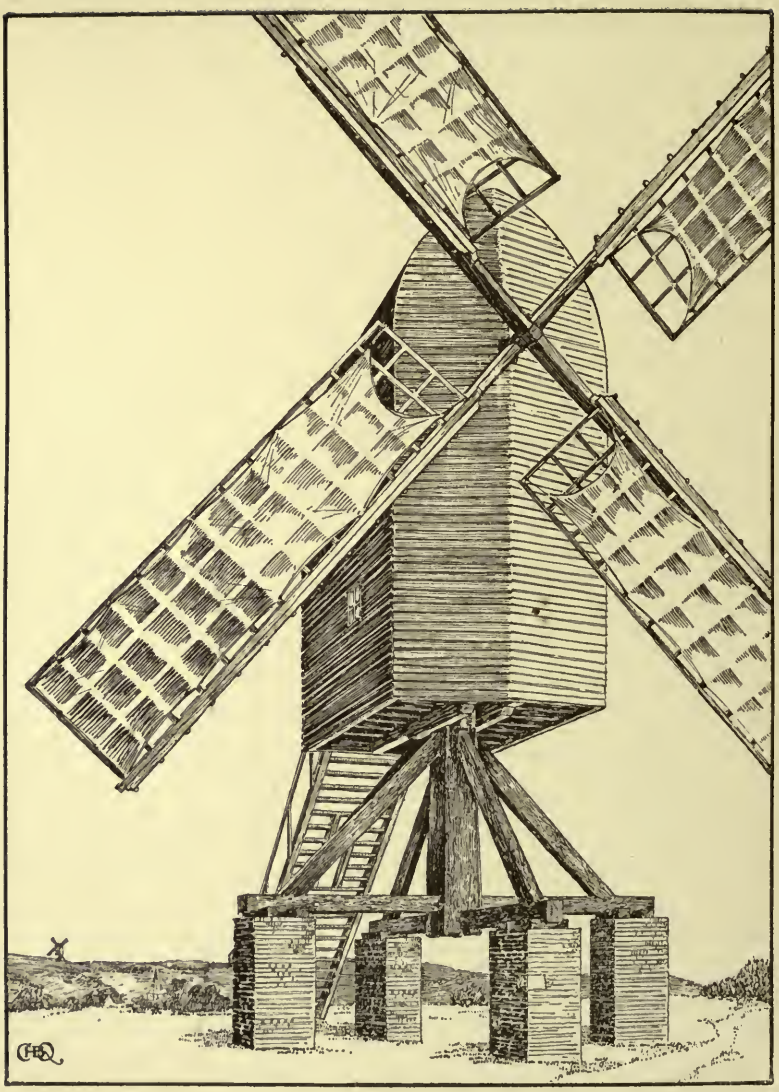

FIG. 61.—A Mediæval Windmill.

15th-Century Mill, p. 185. Water-Mill, p. 94.

chapter a water-mill was given, and in particulars of this mention was made of the fact that, though we frequently hear of mills, it is difficult to know whether they are wind- or water-mills. One reference in the twelfth-century Jocelin's Chronicle sounds like a mill worked by wind, and this may have been the case. So far as the fourteenth century is concerned there is not any doubt at all, because in the Luttrell Psalter, 1320–40, there is quite a good drawing of a windmill. Now for the principle on which one works, which is rather like that of a screw-driven steamer. In the latter the blades of the screw are set at angle, so that as the screw is turned it eats its way into the water in much the same way that a screw goes into wood. It is the resistance of the water against the screw which sends the steamer forward. The windmill works on much the same principle. The sails attached to the arms are to offer a resistance to the wind, and in this early type a wooden lattice-work was covered with sails, laced on as shown in the drawing, and so arranged again in ship-like fashion, that they could be furled when not in use. The outer ends of the sails are all in the same plane, but the outside tips of the ends of sails next the axle are deflected, with a result that you get much the same effect as the steamer screw. It will be readily understood that the wind blowing against the sails, arranged in such a fashion, would turn them round in much the same way that the little paper vanes, sold as toys, are turned when one holds them and runs along. The screw of a steamer would be turned round if a sufficiently strong jet of water were directed against it.

This type is called the post mill, because it turns on one great central post, supported by trestles as shown. In the earlier types the trestles would have been set up on the ground, but in the illustration these are shown on the tops of stout piers, as is the case with some of the Dutch mills to-day. This type remained for a long time, and in the fifteenth-century chapter an illustration is given which shows the whole working of the mill.

Travelling about the country was still a difficult matter, and most people made their journeys on horseback. All Chaucer's pilgrims rode in this way to Canterbury. Carriages of a sort were used for special or state occasions, and an illustration, No. 62, is given of one that used to be called a char. As all its occupants are ladies, it may be that they travelled in this fashion, while the men accompanied them on horseback. The team of five horses would have been necessary to pull such a cumbersome vehicle over the rough roads of the period, and it must have been used by the Court, or some great personage, as the char itself is elaborately decorated. The sides are panelled, and the semicircular top is covered with characteristic ornament. This top was probably made of painted canvas, stretched over wooden hoops, fixed from side to side of the body. So this little travelling party, with its gaily decorated char, and the brilliant clothes of the ladies and horsemen, must have made a bright spot of colour. Froissart often says, when talking of the Black Prince's army in France, that it was a goodly sight, and it is very difficult for us, accustomed as we are to black and dingy grey clothes, to form any idea of what the total effect must have been of a large body of mediæval people gathered together. We should like to try the effect of splashing the twentieth-century City stockbroker all over with a really bright yellow, and painting his friend the merchant a good vermilion. Bankers could be parti-coloured, and experiments made to see if this induced the appearance of more cheerfulness. A tube-load

FIG. 62.—A Char.

of people going to the City look so dull and miserable; colour might cheer them up.

Talking of colour and gaiety leads us to games.

In the fourteenth century we hear of cards being played, and also of a curious game called "Ragman's Roll." In this a roll or parchment was used, on which various verses were written describing the characters of the players, each verse having a string and seal attached. These seals hung down from the rolled-up parchment and each person drew one of the seals, and had to take on the character attached to the particular verse.

Games of questions and answers and of forfeits were also played, and dancing was very general. Many dances took place out of doors, and often we hear of picnics and, after the meal, dancing.

Chaucer in "The Franklin's Tale" tells us of a party of young girls who, after dinner in the garden, were amusing themselves together. One of them is in trouble, and the others try and persuade her to play and dance with them and so forget her grief. Chaucer tells the tale thus:

"Hire friends sawe that it was no disport
To romen by the see, but disconfort,
And shopen [determined] for to pleyen somwher elles.
They leden hire by ryveres [rivers] and by welles,
And eek in othere places delitables [delectables];
They dauncen, and they pleyen at ches and tables [backgammon].
So on a day right in the morwe [morning] tyde,
Unto a garden that was ther bisyde,
In which that they hadde maad hir ordinaunce [given their orders]
Of vitaille, and of oother purveiaunce [providence],
They goon and pleye hem al the longé day,
And this was on the sixté morwe of May.

. . . . . .

At after dyner gonné they to daunce,
And synge also, save Dorigen allone,
Which made alwey hir compleint and hir moone."

Our next illustration, No. 63, is of a game called "Hot Cockles." It is played thus: One player kneels blindfolded, holding her hands behind her, while the others

FIG. 63.—"Hot Cockles."

12th-Century Game, p. 54. 13th-Century Game, p. 97.
15th-Century Game, p. 195.

strike her hand, she trying to guess the name of the striker. The great idea seems to have been to knock over the "he" with the force of the blow; indeed, the majority of the games, not only for children but even those of ladies and their knights, would be in modern eyes very rough and the jokes very boisterous. "Hot Cockles" is found in the same form as late as the early eighteenth century, and there it speaks of the writer as having been thrown over with the force of the blow he received.

An amusing little sidelight on the roughness of the times is thrown by Chaucer in his "Murrye [merry] words of the Hoost [host] to the monk." He says of his wife:

"Whan I bete my knaves [servants]
She bryngeth me forth the greté clobbéd staves
And crieth 'Slee the doggés everichoon [everyone],
And brek hem, bothé bak [back] and every boon [bone].'"

Truly, punishment in those days must have been no light thing.

The tailpiece of this chapter shows what the ornament of the fourteenth century was like, and it will be at once

apparent that great changes have taken place since "Early English" times. The design is no longer so conventional, and it is evident that the carver has gone to Nature for his inspiration. Now by conventional is meant a pattern which follows some convention, or rule, and it is of course quite possible to have designs which do not owe any inspiration to natural forms. A series of squares in which the alternate ones are blacked in, resolves itself into the checker pattern of the chess-board, and there are all sorts of geometrical figures which can be utilized in this way. Then there are designs which are made up of natural forms of leaves, flowers, and birds, but so arranged that they form decoration, and both these styles are called conventional. But if the carver makes actual models of flowers and birds, and does not arrange them as it were to form a pattern, we call it a naturalistic design, and do not think of it as being a very good method.

It was this latter method which the fourteenth-century carvers first used when they broke away from the earlier conventional work, and they carved flowers, fruit, and ivy leaves which looked as if they had pinned up haphazard stone models of the natural objects. Then their sense of design asserted itself, and they took the vine and grape, for instance, and with it made a pattern which filled the space they wished to decorate, and so formed part of the general scheme.

And because the fourteenth-century builders were fond of rich tracery in their windows, and of decorating their buildings with carving, we call their work "Decorated."

FIG. 64.—"Decorated" Ornament.

12th Century Ornament, p. 55. 13th-Century Ornament, p. 100.
15th-Century Ornament, p. 201.

CHAPTER IV.—The "Perpendicular" Period of Design, from 1400 to 1499. 15th Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events, Sea Fights, and Land Battles.	Principal Buildings (B., Benedictine; C., Cistercian).
1400	Henry IV.	Luca della Robbia, 1400–82		York Central Tower, 1400–23
1401	. . . .	. . . .	Persecution of the Lollards	Christchurch, Hants
1402		Joan of Arc, 1402–31	Glendower Rebellion Battles of Homildon Hill and Shrewsbury	Lady Chapel, 1400, C.
1403	. . . .	. . . .	Rebellion of the Percies	
1413	Henry V., *m.* Catherine of France			St. Nicholas, Lynn, 1413–18
1414			Lollard Rising	
1415	. . . .	. . . .	War with France Siege of Harfleur and Agincourt	
1416	. . . .	. . . .	Use of gunpowder and guns	
1417			Siege of Rouen	
1420	. . . .	William Caxton, 1420–91	Treaty of Troyes	
1421	. . . .	. . . .	Battle of Beaujé	Gloucester South Porch, West Nave, and Front, 1421–37
1422	Henry VI., *m.* Margaret of Anjou *Charles VII.*			
1423			Treaty of Amiens	
1424	. . . .	. . . .	Battle of Verneuil	St. Mary Radcliffe, Bristol, 1425–50
1428	. . . .	. . . .	Siege of Orleans	
1431	. . . .	. . . .	Siege of Compiègne Capture of Joan of Arc	
1435		Andrea della Robbia, 1435–1525	Treaty of Arras	South Wingfield Manor, 1435–50
1440	. . . .	. . . .	. . . .	Eton School and Tattershall Castle, Lincs
1443	. . . .	. . . .	. . . .	All Souls' College, Oxford
1445			Truce with France	
1447	. . . .	Botticelli, 1447–1510		Magdalen College, Oxford
1448	. . . .	. . . .	. . . .	Queens' College, Cambridge
1450	. . . .	. . . .	Jack Cade's Rebellion	Gloucester Tower, B., 1450–57, and Lady Chapel, 1457–72
1452		Leonardo da Vinci, 1452–1519		
1453	. . . .	. . . .	English driven out of France, 1430–53 Turks capture Constantinople	
1455			Wars of the Roses, 1455–61	
1460	. . . .	. . . .	First battle of St. Albans Battle of Northampton Battle of Wakefield, 1460	King's College Chapel, Cambridge, 1460–85
1461	Edward IV., *m* Elizabeth Woodville *Louis XI.*	Warwick, King-Maker	Battle of Mortimer's Cross Second battle of St. Albans, 1461	
1464	. . . .	. . . .	Battle of Towton Battles of Hedgeley Moor and Hexham, 1464	Durham Central Tower, B., 1464–90
1471		Albert Dürer, 1471–1528	Battles of Barnet and Tewkesbury	
1475		Michelangelo, 1475–1564		Sherborne Nave, 1475–1504
1476	. . . .	. . . .	Caxton printing at Westminster	
1477		Titian, 1477–1576		
1480		Sir Thomas More, 1480–1535	War with Scotland	Magdalen College School, Oxford
1481	. . . .	. . . .	. . . .	Great Chalfield, Wilts, and St. George's Chapel, Windsor, 1481–1537
1483	Edward V.; and Richard III., *m.* Anne Neville *Charles VIII.*	Martin Luther, *b.* 1483	Murder of Princes in the Tower	
1485	Henry VII., *m.* Elizabeth of York	. . . .	Battle of Bosworth	
1486	. . . .	. . . .	Discovery of Cape of Good Hope	
1487	. . . .	. . . .	Lambert Simnel's Rebellion Battle of Stoke	Winchester Lady Chapel, 1487–1500
1491	. . . .	. . . .	War with France	Ely, Alcock's Chapel, 1488
1492			Columbus discovers America, and Rebellion of Perkin Warbeck, 1492–99	
1497		Holbein, 1497–1543	Sebastian Cabot lands in North America	
1498	*Louis XII.*			
1499				Henry VII. Chapel, 1503

12th-Century Chart, p. xiv. 13th-Century Chart, p. 56. 14th-Century Chart, p. 102.

FIG. 65.—A Knight of the time of Henry VI.

CHAPTER IV

FIFTEENTH CENTURY

WE have seen how, in the fourteenth century, the power of the Church began to wane. The Popes were made captive by the King of France from 1305–78, and when at length they were released, the Schism commenced, and two or three Popes rose, all claiming the allegiance of the Church.

Edward II. took revenge on his cousin, Thomas of Lancaster, and so commenced the feud which later was to

bring about the overthrow of Richard II. and after that the Wars of the Roses. Scotland's alliance with France was to be a constant source of irritation. Edward III.'s claim to the French throne, and his war there to enforce his rights, drew the attention of the English people away from the miserable conditions at home caused by the Black Death. Edward had some little excuse, in that his mother was a daughter of the French king, Philip IV., but if his claim to the throne of France was valid in English law, it was not recognized by that of France. This latter fact, together with the refusal of our kings, until 1802, to renounce their claim, became in after years the cause of much trouble.

Charles V. renewed the French War, 1369, and proved more than a match for the Black Prince, who died in 1376, a year before his father. Richard II.'s reign was memorable for the misery of Wat Tyler's Rebellion, and the banishment of Henry of Lancaster, who returned in 1399 as Henry IV.

The fifteenth century opened badly, with the rebellion of the Percies in 1403, who did not think they had been sufficiently rewarded for their support of Henry IV. The latter was succeeded by his son, Henry V., who renewed the war with France in 1415, with even less pretext than Edward III. The poor French king was mad, and the condition of the kingdom one of great misery. The Treaty of Troyes secured to Henry the right of succession to the throne of France, and he married Catherine, daughter of the French king.

Henry VI. was a scholarly man who hated the whole business of the French War, and it was in his reign that Joan of Arc preached another Crusade which resulted in the English being driven out of France between 1430 and 1453, Calais only remaining to us. In this year, 1918, the French want another Joan, only this time it is the Germans who are to be driven out, and we, thank God, are helping them to do it, and shall not burn any new Maid of Orleans that may arise. All boys and girls should be proud of the

fact that now we are the Allies of the French. Henry VI.'s reign closed with the discontent expressed by Jack Cade's Rebellion (1450) and the greater miseries of the Wars of the Roses. Henry was deposed, and Edward, Duke of York, became Edward IV., who, quarrelling with Warwick the King-Maker, was also deposed. Henry VI. reigned again for six months, 1470–71, when Edward returned, killed Warwick, and had poor Henry VI. murdered in the Tower.

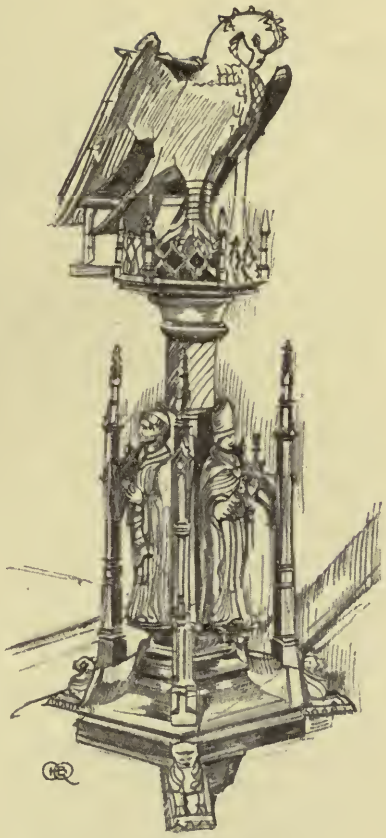

FIG. 66.—A Church Lectern.

Edward died in 1483, and his brother, Richard III., one of the most consummate scoundrels in history, succeeded to the throne after murdering Edward V. and Richard, Duke of York. In the end, things became so bad that Henry Tudor, Earl of Richmond, was invited to come from France, and, doing so, defeated and killed Richard at Bosworth, 1485. He reigned wisely and well as Henry VII., and had much the same task as his forbear, Henry II.—that of restoring peace and order to a land torn by strife.

Now for the influence all this had on everyday things. Wycliffe was preaching at the end of Edward III.'s reign, and his followers were burned as heretics in the time of Henry IV. and V. It was the beginning of the Reformation; Caxton set up his printing-press at Westminster in 1476, and so knowledge was spread. The Turks captured

Constantinople in 1453, and the classical tradition of the Roman Empire, which had been carried on there, was diverted to Italy. There were born there men who were to give everyday things a new appearance: Luca della Robbia, Leonardo da Vinci, and Michelangelo, while Brunelleschi, the architect, was born as early as 1377, and Donatello, the sculptor, in 1386. These men responded to this new tradition, and their work is called the Renaissance—a new birth of the old Classical forms which was to oust the Gothic work. Gunpowder was used by Henry v.

There was a great development in commerce; money was more used, but not yet understood as only being a medium of exchange. In Henry iv.'s time it was said: "Since the year 1351, 300 pennies had been struck from the ℔ Tower of silver, and 45 nobles, of 6s. 8d. each, from the ℔ Tower of gold." In 1411 they tried making 360 pennies and 50 nobles from the same quantities, but found that this simple way of getting rich did not work.

What it really all amounted to was, that Feudalism was on its last legs, and Chivalry was dying. It was a lawless age, and yet the seeds of the Reformation and Renaissance were sown, and it was our own modern world that slowly struggled towards the light.

Following the same order as in the other centuries, we will now turn to a consideration of everyday things. The costume of the period well reflects its extravagance and licence. In Illustration No. 67 we can see how much this was the case. Every garment is a little more exaggerated, and every fashion still more extraordinary, than in the preceding century.

Take, for example, the first man in the picture. His capuchon has entirely lost its utility as a hood, and is no longer even a turban, but with a stiff, circular brim has become a hat with a crest to it, with a long tail of stuff, originally the liripipe, hanging down the back. This piece of stuff was often so long as to be wound round the neck and yet still to trail on the ground behind. His

FIG. 67.—Costume of the "Perpendicular" Period. XVth Century.

XIIth Century Costume, opposite p. 4. XIIIth Century Costume (Civil), opposite p. 60. XIIIth Century Costume (Religious), see p. 62. XIVth Century Costume, opposite p. 106.

To face p. 150.]

pelisse is full and very long, and the sleeves are very wide, and trail slightly with the hem of his garment. The collar is high, fastening right up to the chin.

In the early years of the fifteenth century some of the men had their hair dressed in a very peculiar way. Look at the second man in the illustration, and you will see that his hair, whilst allowed to grow very thickly on the crown, is cut round his head above the ears, leaving the part below shaved quite bare. This is generally supposed to have been done in order that the head should be cool and comfortable inside the helmet, while the top of the head would still be protected by the thick locks on the crown.

This man wears a very full and pleated surcoat, edged with fur, and belted in tightly round the waist. Men at this time exaggerated their figures as much as their clothes, and many not only tightened in their waists, but wore their tunics stiffened out into a globular shape over the chest, which still more accentuated the waist-line. Look at brasses and pictures of this period, and you will see the curious shape of many of the men's figures. The breast-plate in fifteenth-century armour was also moulded to the same globular form. The sleeves of this surcoat are stuffed out until they resemble bolsters, and are full and stiff, and gathered into the wrist. The shoes are even more pointed than before, and sometimes so long as to necessitate fastening the points up to the knee with small jewelled chains.

The first lady of the picture wears one of the monstrous head-dresses of this period, very high and pointed, with a velvet roll round the head, enriched with a jewelled ornament in the front. Notice the fine muslin or gauze veil, and the curious stiffened muslin over the face and round the neck. These head-dresses were very costly affairs, made of gold or silver tissue, or of wonderful brocades, often covered in jewels and golden ornamentation. There were numerous shapes, although there is only space for two different ones in the picture. One favourite,

besides those shown here, was in the form of a large horn, curving upwards on either side of the head. A fine veil was then stretched from point to point, and hung down the back; this type is very often seen, both on brasses and in old manuscripts. Notice this lady's surcoat, which almost resembles a dress, as we understand the word, and her cotte of blue is so nearly hidden that it approaches in character to the modern petticoat.

Again, the second lady shows an extraordinary head-dress of blue and purple velvet, worked in gold and pearls. One can very well imagine that these wonderful erections must have been not only very costly, but also extremely cumbersome and uncomfortable to wear.

All dress in this century was brilliant in colour, costly of material, and generally extreme in form; clothes showing clearly the luxurious idleness and extravagant habits of the nobles and rich people. For, as can be clearly seen, such clothing must have taken much time and thought in arrangement, and must have rendered any quick movement on the part of the wearer extremely difficult. The lady's ermine cloak must have been very heavy on her shoulders, and the fur-trimmed surcoat, trailing on the ground, cumbersome in the extreme.

The little maid attending this lady is dressed in very much the same way as would be the middle-class people,—the same type of dress as the noble ladies, but very much simplified,—and she still wears on her head the wimple and hood of earlier times.

Here we see, in this figure of a knight, how much more complete armour has become in protecting the vital parts of the body. As you see, the body, arms, and legs are now quite encased in steel, and the chain mail hauberk beneath hardly shows at all. The helmet carried by this man is of a very usual type, and is known as a "salade." It is so formed that it fits down over the "mentonnière," or chin-piece, and this covers all the vital parts of the neck. It has a vizor, which can be raised at will. The large

helmet, or "heaume," is still used as in the preceding century for pageants or tournaments.

Notice, too, that this man wears no surcoat. This garment was no longer worn over armour in the early and middle parts of the fifteenth century, but after this date its place was taken by the "tabard," a much looser tunic, with wide elbow-sleeves.

FIG. 68.—Gothic Carving.

It must not be thought that the various figures in armour that have been given are in any way the only types of their centuries. In a period of a hundred years there is time for many changes in style, and time also for many different fashions in armour, even as in clothes, to rise and again disappear, without it being at all possible to note them in one illustration. So the suits given have, as nearly as possible, been taken from the middle years of the centuries, and if we try and bridge with our imaginations the gaps between the few types that are given, and think of the earlier examples as altering, and being amplified, and changing, step by step, until they culminate in a typical example of the following century, then we shall gain some idea as to the growth of both dress and armour through the ages.

The next everyday thing is the ship, and Illustration No. 69 shows one of the fifteenth century. It will be at once apparent that there has been great development since the fourteenth century. Our illustration for this latter period shows a rather clumsy single-masted boat, with one square sail. Ruskin describes a ship as "one of the loveliest things man ever made, and one of the noblest,"

and in the fifteenth century this began to be the case, and it came about in this way. This century saw the rise of modern commerce, and not of the grubby smoky variety with which we are familiar, but that of the Merchant Adventurers who were trading with Flanders, in the Baltic, and the Mediterranean—and the name Merchant Adventurers does suit these old fellows admirably; they were keen and hard men of business, wanting to make money, but yet prepared to risk it, and always indulging in adventure. The Wars of the Roses weakened the nobility, and agriculture suffered, because then men commenced to be attracted by the towns and the more profitable work to be found there. The manufacture of cloth became a very important industry. Iron and coal were mined, and all this led to the development of foreign trade.

The fifteenth-century sailormen were worthy forerunners to the wonderful seamen of the sixteenth century. Christopher Columbus sailed west in 1492, with only three small ships, and discovered the West Indies, and afterwards America. Cabot sailed from Bristol in 1497, and Vasco da Gama in the same year set sail from the Tagus around the Cape of Good Hope for India. This was an epoch-making voyage, and it came about in this way. There had been from very early times a trade between the Mediterranean and India, goods being taken overland to the Red Sea on the line where the Suez Canal now is. This trade had been stopped by the Sultans of Egypt, so the sailormen put their heads together, and sailed south down the west coast of Africa until they found their way round the Cape, and so into the Indian Ocean. This remained the ordinary trade route until the Suez Canal was made, and it diverted the trade from the Mediterranean ports and damaged their commerce very greatly.

Now all this development of trade meant a corresponding improvement of ships, and it is for this reason that our fifteenth-century boat is found to be so much better than the fourteenth-century one. But they were still very

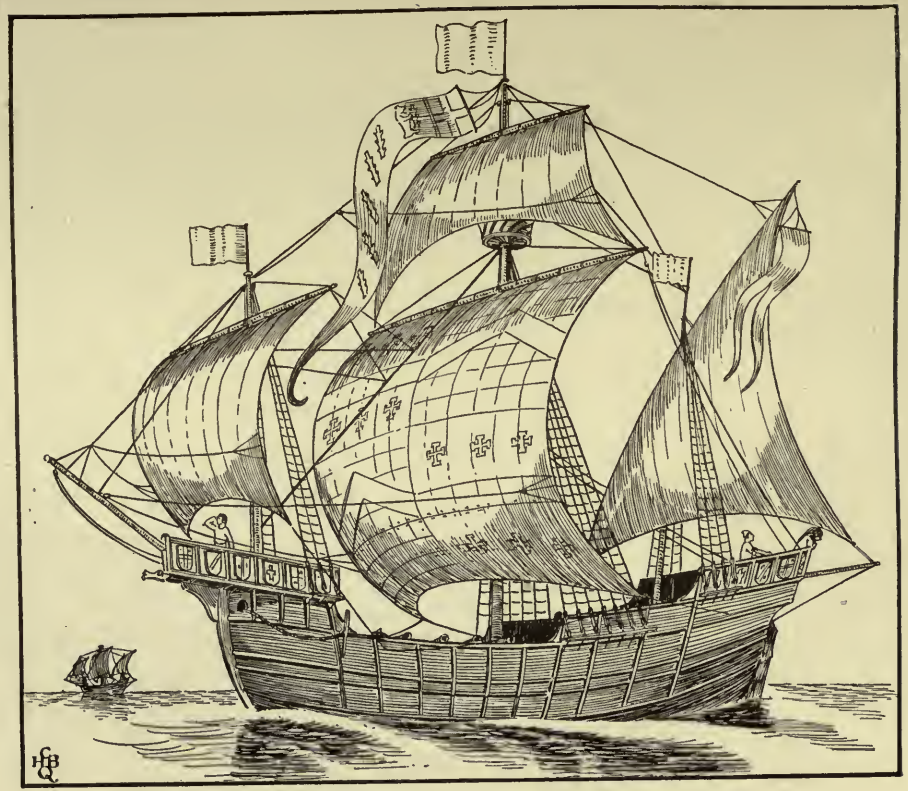

FIG. 69.—A Ship of the time of Christopher Columbus.

12th-Century Ship, p. 7. 13th-Century Ship, p. 64. 14th-Century Ship, p. 112.

small ; Columbus's flagship, the *Santa Maria*, was only about 93 feet in length, with a breadth of 25 feet. A model of her was made in Spain in 1893, and sailed across the Atlantic to the Chicago Exhibition. She took thirty-six days, her maximum speed was 6½ knots, and we are told that the vessel pitched horribly. Compared to a liner of to-day she was the merest cockle-shell, and it needed brave men to sail her into the unknown seas.

Our illustration shows a boat, rigged on much the same lines as the *Santa Maria*. There are three masts now : the foremast, mainmast, and mizzen. The first has a square foresail ; the mainmast, a mainsail and topsail ; and the mizzen has a three-cornered lateen or leg-of-mutton sail. This latter is the first appearance of what was the typical Eastern or Mediterranean sail, and it is worth a little consideration, because we shall find that it had a very interesting development through the centuries, and still remains on the mizzen of a modern sailing-ship, as the spanker or driver. The Eastern ship was lateen-rigged on all masts, and now began to borrow the Northern square sail, while we adopted the idea of the lateen, and used it on the mizzen, and from this mingling of ideas the modern ship was evolved. The Arabs still stick to the very old leg-of-mutton type. All the sails were now cut much fuller, and bellied out before the wind, and were made smaller by taking off pieces at the bottom, called "bonnets," instead of reefing the sail by gathering it up. Bowlines were used to set them properly.

The three masts shown in our drawing introduced many variations in the rigging ; more stays are introduced, and the braces of the yards are sometimes worked off these.

So far as the hull is concerned, the forecastle, instead of being a square platform, is pointed in shape, and is becoming beak-like, and is altogether trimmer than in the fourteenth century. Carvel-building was another introduction from the East, and consisted of building the boat of planks, with their joints butting up against one another,

instead of clinker-built as before, with the edges overlapping. Skids were placed along the sides, and the stern built up into a regular poop.

One thing to be remembered is that, up to 1628, the tonnage of a boat was reckoned by the number of tuns of wine which could be stowed away in her, and a tun

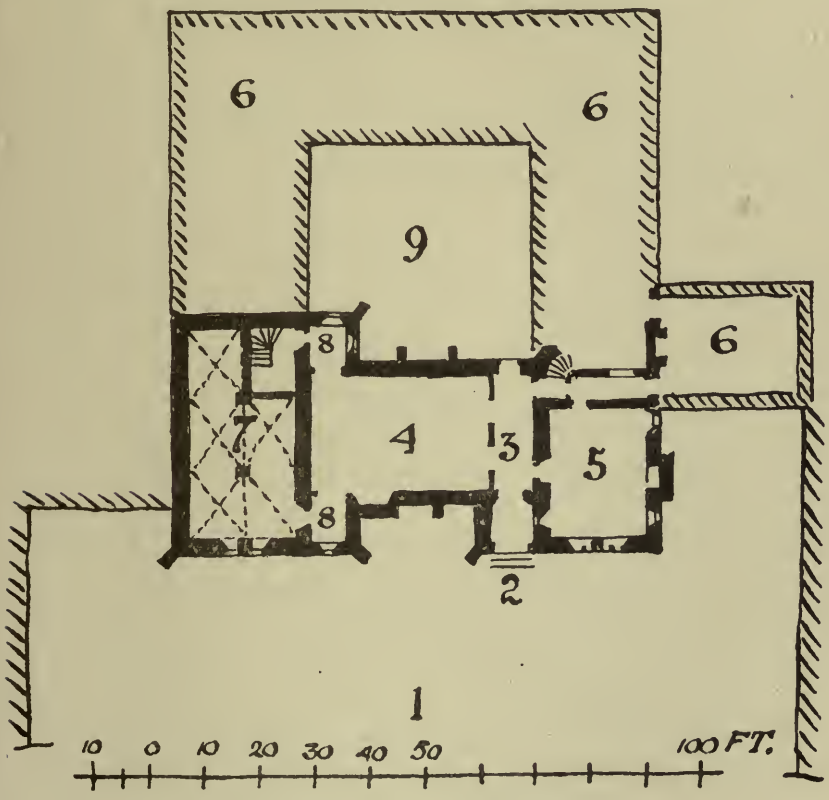

FIG. 70.—Plan of 15th-Century House.

equalled 42 cubic feet; after then it has been reckoned by taking the length of the keel and multiplying it by the greatest breadth of beam, and by the depth, and dividing the result by 100.

We will now leave the sea and go on land, and come to the house as our next thing. The one illustrated dates from 1480. It is interesting as showing that a new middle

class of people were springing up, who had benefited by the fratricidal strife between the nobles during the Wars of the Roses. It was for this new class of gentry that Caxton doubtless brought out his *Book of Good Manners*, so that they might become polite. The impoverished nobility also married the daughters of prosperous merchants, and the latter acquired land and gentility.

Illustration No. 70 is of the plan of a fifteenth-century manor-house. At 1 was the entrance courtyard, around which would have been grouped the stables and other offices necessary to a house of this size. There would be a gatehouse at the point of entry, defended by good doors, with a moat around the outside. As well there might be another yard, with barns and farm buildings, within the outer enclosure. At 2 is the entrance porch, leading to the screens, 3, which are at the end of the hall 4. At 5 is the winter parlour—a new room, the uses of which are described later on. It must be noticed that, in consequence of this addition, the pantry and buttery have been put in a new place, and do not any longer occupy the same position that they did in the thirteenth and fourteenth centuries, next the screens. These, with the kitchen and other offices such as bake- and brew-houses, are now at 6, grouped round an inner court at 9. The cellar is still at 7 at the end of the hall, and the solar is over it on the first floor. At this, the dais end of the hall, are new additions in this century in the form of bay windows at 8, 8. In this house these do not go up the whole height of the hall, but have small rooms over on the first floor, which probably served as bedrooms. As well, there is another chamber on the first floor, over the winter parlour at 5, and the staircase at the back led up to this chamber, the minstrels' gallery over the screens, and other bedrooms over the pantry and buttery.

So our house is beginning to get much more like a modern house, and there is a good deal more accommodation in it, and notably there are many more small rooms,

FIG. 71.—A House of the time of Edward IV.

13th-Century House, p. 78. 14th-Century House, p. 121.

in which the various members of the family could enjoy greater privacy than had hitherto been possible.

The next illustration is of the exterior of the fifteenth-century manor-house. The small boy who criticized our drawing of the fourteenth century by saying that it was more like a church than a house, would probably have said that this fifteenth-century one was just like a modern vicarage. But we should have had to differ with him again, and say that the vicarage is a copy, whereas this is the real thing. The design of this house is quite Gothic in character, but it shows that its builders were beginning to balance their designs, and make them symmetrical—that is, one side like the other. Yet this house owes much of its charm to the fact that it is not so absolutely symmetrical as we shall find became the fashion in the Renaissance of the sixteenth century and onwards.

It is evident that far greater attention is being paid to comfort, and less to defence. There are plenty of windows, and the inhabitants want light and air. The battlements have disappeared. We now come across, for the first time, a new shaped arch. In the twelfth century we had the semicircular type, while those of the thirteenth and fourteenth centuries were pointed and turned in from two centres. A pair of compasses will soon demonstrate what is meant by this. In the fifteenth we get a flatter type, which is set out from four centres.

The hall remains as the central feature, and is so expressed on the outside, but the house itself looks more connected, and is no longer a collection of different buildings huddled up together. The hall is still a big lofty place, going up to the roof, and so cutting the house in two halves, the general arrangement of which is described in connection with the plan No. 70.

Judged from the exterior the solar on the left-hand side and the chamber on the right were the two most important rooms after the hall, as they are marked externally by very beautiful oriel windows. These latter are a new essay

in design, and one feels that whoever was responsible for them must have been pleased with his work. The bay windows to the hall, which are another new feature, do not tell on the outside as such because of the little rooms over. Access to these was gained by a newel staircase at the back of the cellar at 7 on plan, through a doorway out of one of the bays at 8.

FIG. 72.—A Jester.

Illustration 75 shows what one of these bedrooms would have been like.

The chamber over the winter parlour must have been used as a sort of spare bedroom, and we have seen how this was beginning to be the case in the fourteenth century. Another development appears to have been the provision of a loft in the roof, over the hall, to be used as a dormitory for the retainers; so generally, all round, people were making themselves more comfortable.

As this will be the last house in Part I., it may be explained that, though all the houses have been shown as stone-built, brick and timber were used where they were plentiful; but stone is the nobler building material, and in it finer work is possible, and as we wanted to illustrate the best examples we selected those built in this way.

Illustration 73 shows the solar or chamber in a fifteenth-century house, still used, like that of the thirteenth, as the private sitting- and bedroom of the lord. The oriel window to this room is shown in the illustration of the exterior of the house, on the extreme left of the picture, page 159, balancing the chamber oriel on the right.

The drawing of the interior shows what a charming addition the oriel was to the room itself. The plain panels at the sides are in the thickness of the wall, and beyond these come the stone mullions of the window. The roof

FIG. 73.—Solar of 15th-Century House.

13th-Century Solar, p. 81.

has a very beautiful little fan vault. Think of the setting out and care that went to make it. The timber roof to the chamber shows the development of the simpler type, without a hammer-beam. This is called a collar-beam roof, from the collar, or tie, across over the curved braces, which are fitted in between the principal rafters and this same collar. These braces follow the same four centred lines as the arches to the heads of the windows. The curved timbers fitted in between the purlins and abutting on the principals are called wind-braces. The walls under are plastered and covered with tapestry, and the ladies of the house are shown spinning and weaving. We have often spoken of how in mediæval times people were nearly self-supporting, not depending so much on other folk to do and make things for them ; so this illustration has been arranged to show how, in the olden times, the sheets, blankets, and cloth for clothes were woven.

It may be of interest to sketch in the steps which had to be followed in the preparation of the latter. The fleece after the shearing was thoroughly scoured and washed, then dyed. Teasing was the next operation, and consisted of pulling the dry dyed fleece into fluff. Carding followed, and this is what the left-hand lady in the front group is doing—nowadays one has two cards which are like flat square hair-brushes fitted with barbed-wire teeth the ends of which turn up towards the handle, and the fluff being put on to these is drawn from one to the other so as to be arranged as lengthwise as possible for spinning.

Spinning-wheels did not come into use until the sixteenth century, and before then spindles were used. The right-hand lady is using one. It must be remembered that all thread, yarn, string, and the like is made by twisting up wool or similar material. The carded wool was tied on to the distaff in front, and from this a little is pulled out and twisted as it is pulled with finger and thumb, and one end tied on the spindle. The latter is then twisted sharply, and held against something to prevent it unspinning. The

hand above, which was holding the thread, being released, the twist given by the spindle runs up the thread, which all the time is being gradually pulled out from the distaff. The thread is then wound round the spindle, and so on again.

Now for weaving, which is just like darning. Most boys and girls have seen their mothers mend the holes they themselves make in stockings. A needleful of wool is stretched across the hole from edge to edge : this would be called the "warp" in weaving. In the case of the stocking, the second row of threads is darned across the first row first under and then over. In weaving, this second row is the "weft." All looms are constructed to work on this principle, only as you must weave long lengths it is necessary to be able to roll it up as you go along, so the warp is stretched between two rollers. As it would be very laborious to use a needle like darning, a shuttle is employed, and the thread, wound on a bobbin placed in this, is thrown from side to side. A shuttle being bigger than a needle, one could not work it in and out over one thread of the warp and under the next, so one set of threads is depressed and the other raised by being passed through loops which are worked by treadles and called headles. This gives the space for the shuttle to be thrown through, and there can be many treadles and headles which by moving different sets of threads allow of pattern being formed. Then there is a swinging arrangement which has a reed or comb at the end through which the warp threads are passed, and this is banged down hard against the work as it is being woven, to pack the weft up tight.

The next illustration, No. 74, is of the winter parlour, situated at 5 on the plan of the fifteenth-century house. This room began to make its appearance at the end of this century, and was the forerunner of the modern dining-room. As its name shows, the room was first used by the family to take their meals in during the cold weather, though in all probability they still dined in the hall on

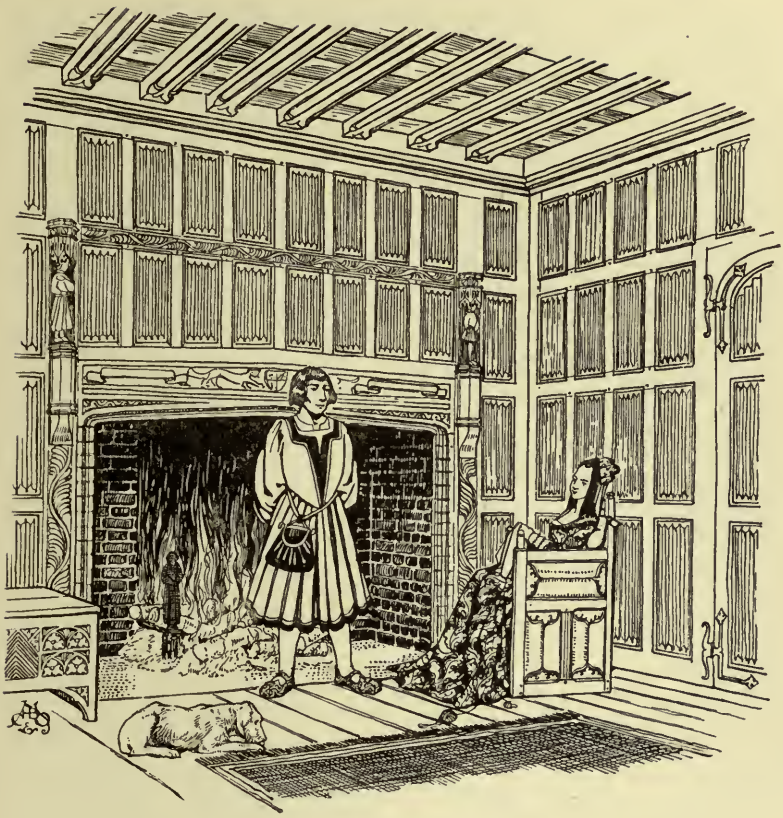

FIG. 74.—The Winter Parlour.

great occasions and during the summer. The room also marks a desire for greater privacy, of which there had been little in the mediæval house. As time goes on, we shall find that the winter parlour becomes the dining-room, and the hall is only used as a place of entrance, the retainers having their meals in the servants' hall or kitchen; but in the fifteenth century that was a long while ahead.

The drawing shows as well a new style of wood panelling which came in about this time, and was called the linen-fold pattern, from the fact that the panels were moulded so that the design looked like folded linen. The moulding was run out with hollow and round planes, and then the ends carved in a variety of beautiful ways.

The panelling itself was much thinner, and more like a door than it had been. In the Liberate Rolls of Henry III.'s time, in the thirteenth century, we read of rooms beings wainscotted in wood, which means panelling, but it would have been heavier in character, rather like a church screen, or window, with wooden panels filled in between bars. The ceiling in this drawing has moulded beams, showing the floor-boards over, which was the general method in mediæval times. The beautiful plaster ceilings were to come in during the next century.

The furniture, chairs, chests, and so on are still rather more like the furnishings of a church than what we now associate with a house, yet the whole character of the room is becoming more modern than anything we have seen so far.

The next illustration, No. 75, is of one of the smaller bedchambers that were now becoming more general.

It will be remembered that in our description of a fourteenth-century house we spoke of another upper room being incorporated into the plan of the house, which was probably used as a spare bedchamber for any important guest who might arrive. Now in the plan of the fifteenth-century house we can see other small rooms beside those already mentioned. These were doubtless used also for bedchambers, and although very small, would be a vast improvement on the thirteenth and fourteenth-century custom of all except the principal guest sleeping in the hall.

These bedchambers had rush-strewn floors, and there was also a pretty custom in vogue then, of hanging the walls with freshly-cut boughs, to make the room cool and fragrant. The walls were painted with varied decorations, often scenes from some romance, until tapestry came generally into use and superseded the paintings.

The first tapestry was made at Arras, and that is the reason of it often being called by that name. In *Hamlet* the "arras" is several times mentioned. In Edward II.'s

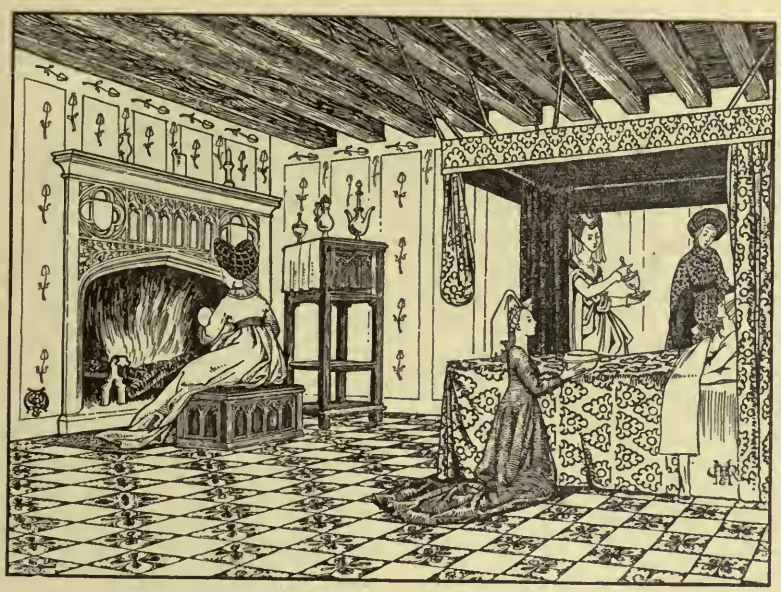

FIG. 75.—A 15th-Century Bedchamber.

reign we read that £30 was paid to Thomas de Hebenith, mercer of London, for a great hanging of wool wove with figures of the king and earl upon it, for the king's service in his hall on solemn occasions. At Norwich, too, was made a thick woollen stuff, which was used for hangings as well as tapestry.

Much very beautiful work was put into these tapestries, and wonderful scenes were depicted thereon, and nobles when travelling often took them with them in their baggage train, and hung them in their temporary apartments, wherever these might be. Froissart describes a pageant in Paris given to Queen Isabelle in 1399, in which one whole street was hung with tapestry and had also a canopy of silk.

But to return to the bedchamber. We now find window-glass in general use, and apparently the windows had scenes and histories depicted on them, and were full of vivid colour.

It is quite wonderful, when we think of it, the passion for colour shown at this time. Everything seems to have

been ornamented and covered with colour, whenever at all possible, and when one pictures these rooms, hung with gorgeous tapestry or with painted walls, the bed-hangings in rich embroidery, and even the windows of stained glass, one feels that the effect must have been quite jewel-like. Even the church woodwork left of this period shows traces of brilliant colour here and there, remnants of this vivid era.

Chaucer in his "Dreame," in the fourteenth century, describes his bedchamber thus :

> "And sooth to saine my chamber was,
> Full well depainted and with glas
> Were all the windows well y-glased.
> Full clere and nat a hole y-crased
> That to behold it was a joy,
> For holly all the story of Troy
> Was in the glaising y-wroughte thus.
> . . . . . .
> And all the walls of colors fine
> Were paint both text and glose
> And all the Romant of the Rose,
> My windows weren that echone
> And through the glasse the sunne came."

And again, in "The Miller's Tale" :

> "This clarke was cleped Hind Nicholas.
> A chamber he had in that hostelrie
> Alone withouten any companie."

In the thirteenth-century chapter attention was drawn to the importance of the hall, and how it formed the centre of the house ; that it was the living-room of the entire household, and not just the entrance-way into the place. It remained so until well on in the sixteenth century, though more rooms were being added for the family, in which they could enjoy far greater privacy than their ancestors had known. In Illustration No. 76 a fifteenth-century hall is shown, such as might have been found in a large house. At the same time, a similar design of roof would have been used for the nave of a church, the hall of a college, or for

FIG. 76.—A Hall of the 15th Century.

12th-Century Hall, p. 17. 13th-Century Hall, p. 74. 14th-Century Hall, p. 123.

the hall of one of the City Companies. We still talk of the Guild Hall, or the Fishmongers' Hall, in the City of London. The Guild Hall still remains as a hall, but the Fishmongers' Hall, being a comparatively modern building, only reminds us by its name that all the City Companies at one time had their halls. In fact, almost any mediæval building seems to have been grouped around such central feature, and its inclusion is a proof that life in those days was passed more in common than it is now. Old building always seems to have been done for a definite purpose, and the only reason there could have been for the large halls to the houses was the need for some big space in which all the household could meet together.

The first thing that will strike our readers, if they have been following the development of the roofs shown in the earlier illustrations, is that this is quite a new type. This is so, and the name for it is the "hammer-beam roof," so called from the idea that the beam on which the figures are standing is like the head of a hammer. This does not mean that the old builders had any thought of that useful tool when they were designing roofs of this type. It came about in quite a different fashion. In the earlier roofs, as will be seen by reference to the thirteenth- and fourteenth-century chapters, the tie-beam goes right across from the top of one side wall to the other. In the middle of this stood the king-post, and then there were various struts and braces which helped to support the roof over. The effect of this series of horizontal tie-beams at the level of the springing of the roof was to cut off the apparent height and prevent its full beauties being seen. So the centre of the tie-beam was cut away, leaving the hammer-beams at each side. Underneath these were fitted the curved struts. The king-post had to go, because now it had not any tie-beam to stand upon, but two posts take its place, one standing on each of the hammer-beams, and so taking weight from the principal rafters and conveying it, by means of the curved struts under, well down the walls. In between the posts

on the hammer-beams and the principal rafters are fitted curved braces which again have the effect of stiffening what is called the principal. It will be remembered that the names and uses of the various parts of a roof have been described on pages 75 and 76, and these remain the same. There are in this roof intermediate principals spaced midway between those with the figures. The purlins are framed in between the principals, and carry the smaller or common rafters.

It should be noticed how, in the spaces left between the larger timbers, very delicate tracery is filled in, which contrasts most pleasantly, and lends grace to the heavier construction. A man who could design this roof, and make it, was worthy of being called a good craftsman, and, fortunately for us, we still have many beautiful specimens of hammer-beam roofs left. The most celebrated, of course, is that over Westminster Hall, which was constructed in Richard II.'s reign (1394); this is justly considered one of the finest open-timbered Gothic roofs in existence, and can be seen by any boy and girl who happens to be in Westminster. Though it is one of the finest, it is also one of the earliest, and the fifteenth century is generally considered the period of the hammer-beam roof.

The rest of the drawing shows windows of Perpendicular design, with the screens at the end of the hall. The side walls are covered with tapestry. The costume of the minstrel, and his audience, is the same as that described in connection with the costume plate for this century.

We can now leave the more domestic things and turn to those of ecclesiastical character. Illustration No. 77 is the plan and 78 a bird's-eye view of a Carthusian monastery, and the buildings of this Order have been selected for our illustration, because they show at a glance that a quite different sort of life was led in them to that in the Benedictine monastery illustrated in the twelfth century. We have referred to this latter Order as having been very largely responsible for the advance of civilization and the arts of peace in those early warlike times; how they took

a great part in education. Then the Cistercians, who were great farmers, and largely responsible for bringing back into cultivation the land wasted in the north by the Conqueror; the Franciscans and Dominicans, who were preachers; all these seemed to live busy, useful lives, and got on with the work of the world, while the other people did the fighting. On the other hand, the Carthusians do seem to have passed their time in a way which fits in better with the popular idea of a monk's life. They lived isolated from the world and one another, and the lay brothers did all the work; it was only on Sundays and feast-days that the fathers dined together, and even then conversation was not allowed. Their lives were passed in little separate houses, each with its own garden surrounded by high walls, and their two meals a day were brought and put through a hatch, the first at 10 a.m. and the other at 4.30 p.m. This hatch, which is shown on the plan of one of their houses, at the

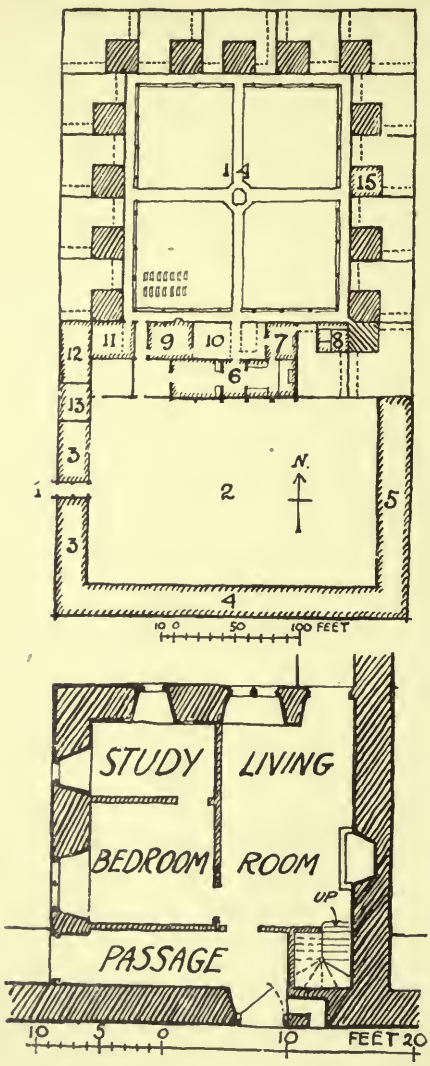

FIG. 77.—Plan of Carthusian Monastery and detail of one of the Houses.

right-hand side of the door, was so contrived with an angle that the person placing food in it from the outside could not even be seen by the father inside. The monks rose at 5.45, and spent ten hours in devotion, ten hours in sleep and work, and four hours' recreation in digging, or reading, a day. They wore a hair shirt next the skin, with an outer robe of white serge, and their food consisted of fish, eggs, milk, cheese, bread, butter, fruit, and vegetables. This was how they passed their lives, and, dying, were buried in the garth of the inner cloister, so that their final resting-place was a constant reminder to their fellows to prepare so as to be ready to follow them. It seems to have been a gloomy conception of life and its opportunities and responsibilities—not nearly so fine a one as the Benedictines had, but in the rough and tumble of the Middle Ages it doubtless attracted the man broken in the storm and stress of the times. Quite evidently these buildings served some definite purpose, and it is no good saying that to our ideas it was foolish so to live; the point is that people did live thus, and found satisfaction in so doing.

Now for a consideration of the monastic buildings. At 1 on the plan was the entrance to the outer court at 2, around which were grouped, at 3, the quarters for the guests, and at 4 the stables for their horses, and for those of the farm attached to the monastery, and the barns were at 5. It must be remembered that a convent of monks would be in much the same position as the large households of castle and manor-house: they would have to grow nearly all their own meat, corn, and vegetables; make their own bread, cheese, butter, and beer, depending only on the fairs to exchange their wool, perhaps, for salt, wine, spices, and the little oddments of the household—so they needed large buildings. We must imagine this outer court, then, with lay brothers busy at their work, tending the horses, perhaps carting in corn; pilgrims arriving on their way to some shrine, or an ecclesiastic on a mission to the prior. Here

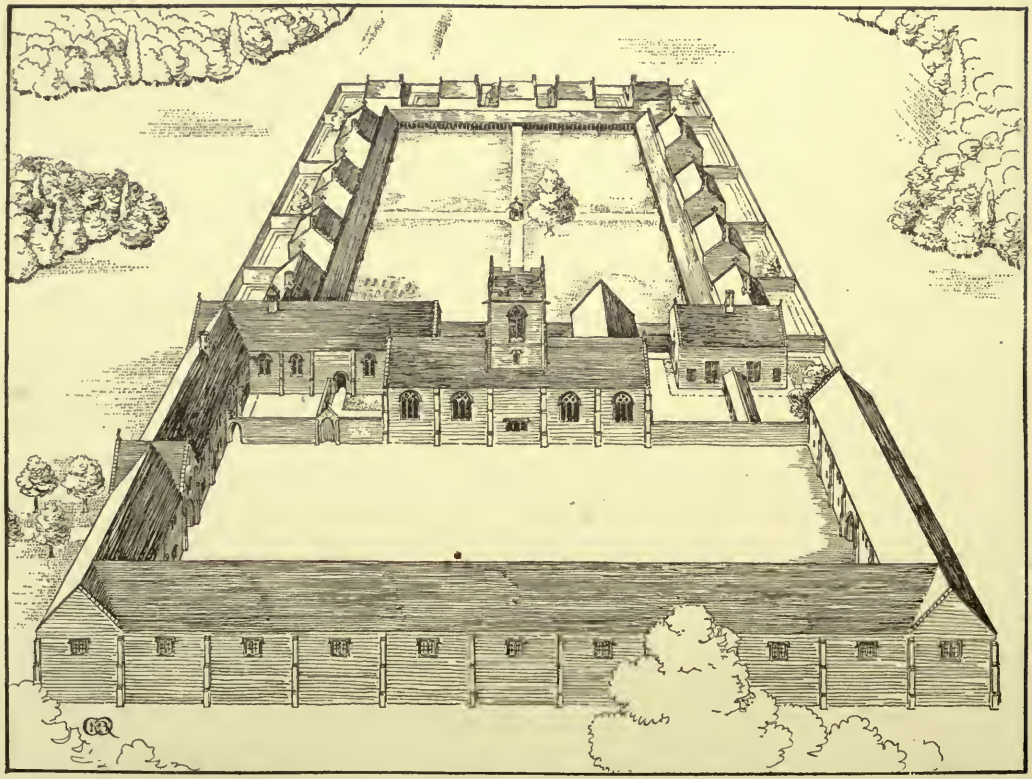

FIG. 78.—Bird's-eye view of Carthusian Monastery.

Benedictine Monastery, p. 31.

would have been the bustle of the outside world, in contrast to the quietude of the inner cloister.

The church was on the north side of the outer court, at 6, and arranged in two halves : one for the lay brothers at the west end, and to the east for the fathers, or monks. Each had a separate entrance, the lay brothers coming in from a little separate court at the west end of the church, and the monks from the cloisters on the north side. Laymen, or the outside public, were not admitted to the church, and the fathers do not appear to have acted as parish priests, or to have preached.

The chapter, or monk's parliament, was at 7, and the sacristan who was responsible for the care of the church had a cell at 8. The prior's cell was at 9, and he was the governor of the convent, and so his cell commanded the entrance to the inner cloister, and he could see who came in and who went out. He had a little garden at 10. The frater, or refectory for the monks, was at 11, and the kitchens at 12, and it is probable that the lay brothers had a frater at 13.

The inner cloister was at 14, and in the central garth a conduit for water. At the south end of the garth was the burying-place of the monks, and around it were grouped, at 15, their houses, each one standing in the corner of a small garden, separated by high walls from the others. The larger plan shows the details of the houses on the ground floor, and over each of these was one large room, or loft, used as a workshop. From the living-room a covered way led to the lavatories, built in the thickness of the walls, and projecting over a running stream. The entrance passage of the house led on to a little verandah looking on to the garden, which, with the tree-tops seen over the walls, was the monks' only outlook.

There were never more than nine Carthusian monasteries in England, so we can feel that the claims of the Order never met with any great response here, and there is something about the life, with its lack of usefulness, which

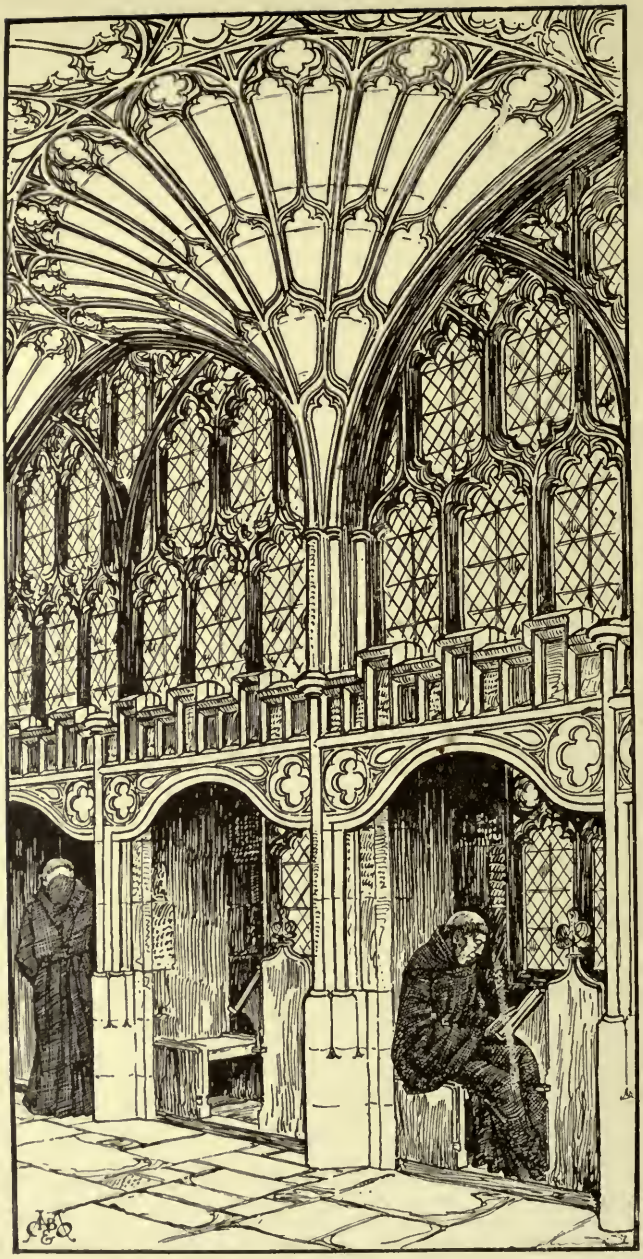

FIG. 79.—The Cloister Library.

12th-Century Barrel Vaulting, p. 17. Cross Vaulting, p. 40.
13th-Century Vault, p. 89. 14th-Century Vault, pp. 129, 133.
15th-Century Vault, p. 179.

is not English. These drawings have been founded on careful surveys of the remains of Mount Grace Priory, a Carthusian monastery in Yorkshire, which is held to be the best English example. The surveys, and very careful notes on the same, were published in the *Yorkshire Archæological Journal*, vol. xviii.

The next illustration, No. 79, must serve a dual purpose. In the first place, it is to show what the first sort of library was like, and in the second the beginning of fan vaulting. It has been drawn from the cloister walk at Gloucester, which started life as a Benedictine monastery, and only became a cathedral in 1541 after the dissolution of the monastic bodies. Gloucester was founded at the end of the eleventh century, and then, as time passed, one part after another was remodelled, or rebuilt, as the old monks tried to make their house, and its church, more beautiful, and in this way the cloisters came to be built at the end of the fourteenth century and were finished about 1412.

In the sketch of a Benedictine monastery given in the twelfth-century chapter, it will be remembered that a description was given of the various uses to which the different parts of the building were put, and the north walk of the cloisters was where the monks used to study. Here is a passage from the Rites of Durham, which also was a Benedictine foundation :

"In the north syde of the cloister, from the corner over against the church dour to the corner over against the dorter dour, was all fynely glased from the hight to the sole within a litle of the grownd into the cloister garth. And in every wyndowe iij pewes or carrells, where every one of the old monks had his carrell, severall by himselfe, that, when they had dyned, they did resorte to that place of cloister, and there studyed upon there books, every one in his carrell, all the afternonne, unto evensong tyme. This was there exercise every daie.

"And over against the carrells against the church wall

did stande certain great almeries [cupboards] of waynscott all full of bookes, wherein did lye as well the old auncyent written Doctors of the Church as other prophane authors with dyverse other holie men's wourks, so that every one dyd studye what Doctor pleased them best, havinge the Librarie at all tymes to goe studie in besydes there carrells."

So here in our drawing we have shown the old monks, "every one in his carrell," and the "certain great almeries," where the books were kept, would be against the wall opposite the carrels. There were many rules laid down by the Benedictine Order for the care of the books and manuscripts, and it was also very usual to have entreaties and curses in the same, warning the readers. Here is one: "Quisquis quem contigerit Sit illi Iota manus" (Wash! lest touch of dirty finger On my spotless pages linger); and another: "May whoever steals or alienates this manuscript, or scratches out its title, be anathema. Amen." So when a boy, nowadays, writes in his book that no one is to purloin it, under various fears, he is only doing what the mediæval monk did before him. This care for books on the part of the old monks is quite understandable when we realize that, up till the time of Caxton and the introduction of printing, they not only read the books, but made them. It was in the cloister and the scriptorium that the beautiful illuminated manuscripts we now have at the British Museum were laboriously drawn out, and they were precious possessions.

As to the second point of interest in the drawing, the fan vaulting, this cloister walk at Gloucester is supposed to be the earliest example of this type. It will be remembered that all the other vaults have consisted of either semi-circular or pointed tunnels, crossed by other tunnels of the same shape, and we have seen how in the fourteenth-century lierne vault the builders got as far as they could in this direction; as well that the line of the intersection of the tunnels was called the groin. Fan vaulting did away

FIG. 80.—Fan Vaulting.

12th-Century Barrel Vaulting, p. 17. Cross Vaulting, p. 40. 13th-Century Vaulting, p. 89. 14th-Century Vaulting, pp. 129, 133. 15th-Century Vaulting, p. 176.

with the groin. If we take the shape of the windows, we shall find that the section *across* the cloister, immediately in front of the fan, is the same outline as the window, but there is no groin running diagonally across the bay. The plan of the top of each fan, or conoid, is semicircular, and the plan of the whole cloister vault would be a series of semicircles, side by side, down each side, touching in the middle, and leaving diamond-shaped ceilings, more or less flat, in between. When one comes to think about it, this was the only way to get away from the groined vault—do away with the groin. It should be noticed that the moulded ribs are no longer of any structural use, but are carved on the face of the stone.

The next illustration, No. 80, is of the fan vault over Henry VII.'s Chapel at Westminster Abbey. This is rightly considered as the masterpiece of the masons of the Middle Ages, and must always be a source of wonder to us. It carries on the structural idea of the Gloucester vault, shown in the last illustration. The ribs of the vault are not constructional, as they were in the thirteenth and fourteenth centuries. The whole surface is covered with a panelling, the lines of which are arched and cusped, and wreathed and interlaced in a beautiful design. Now for the construction by which this seeming miracle in stone is poised in the air. The great west window gives the shape, which is followed by the succession of arches which go across the chapel, and which take the weight of the vault. Like all arches, these are built up of wedge-shaped stones, called "voussoirs." About half-way up each side one of these voussoirs is elongated downwards, to form the pendant of the funnel-shaped conoids which rest on the tops of these arches, and the latter at this point pass to the back of the vault. Now if we stand at one side of the chapel, and look up at the vault on the other, we shall see that from pendant to pendant, the two conoids meeting make another arch, which gives the shape to the side windows: so the whole cunning arrangement stands firm.

FIG. 81.—Chained Library.

The vault is a glorious monument to the architectural skill of the mediæval mason, and it must have been put together as skilfully as a watch.

The Chapel was started by Henry VII. in 1503, and in the front of the drawing is seen the bronze screen around the tomb of this king. It was this tomb, not screen, which was the forerunner of the new Renaissance style, because Henry VIII. entrusted the work to an Italian, Pietro Torrigiano (1516). If its details are examined, we shall find that we have here all the characteristic pilasters with caps, bases, and mouldings which are associated with Classic

architecture. An illustration of this tomb is given in Part II. Henry VII.'s Chapel is a wonderful place—here can be seen the vault, which is the culmination of Gothic, and the tomb, which is typical of the new birth of Classic design.

Illustration No. 81 shows the next development of the library. We have seen how in a Benedictine monastery the north walk of the cloisters was used for the purpose of study, small carrels being formed in the window openings on to the central garth, and the books being kept in wooden almeries, or cupboards, placed against the wall opposite the carrels. Books were also stored in an "armarium," which was a cupboard fitted up in a recess in the wall, generally between the chapter-house and the door into the church. The Cistercians sometimes cut off a space from the chapter-house, and stored books there; but they were taken to the cloister to read. As the number of books increased, and the desire for knowledge became more general, these arrangements were found to be inconvenient, and the practice started of building separate rooms as libraries where the books could be both stored and read. These were often added on the top of the cloisters, so they were long narrow rooms, with windows spaced equally along the walls. Between the windows were set up, at right angles to the walls, desks of a type rather like church lecterns, and the books were laid flat on these, and chained to a bar over, as shown in the sketch. This chaining shows the importance attached to books, and rather looks as if the fifteenth-century student was not always very honest. A shelf was added to the underpart of the desks, and used for storage purposes, and between the desks were fixed strong benches.

Libraries were not large in those days. Mr. Clark, in *The Care of Books*, speaking of College libraries, says that at King's Hall in 1397, only 87 volumes are enumerated; and even in the University Library, not more than 122 volumes were recorded in 1424. These were mainly

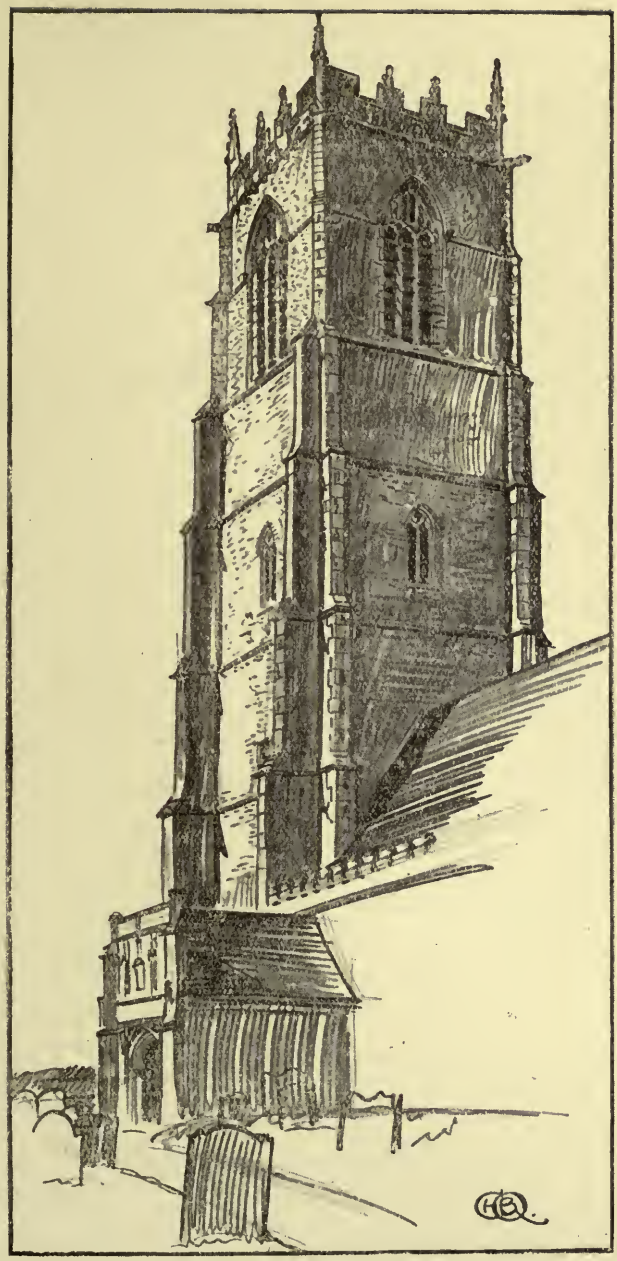

FIG. 82.—A "Perpendicular" Church Tower.

concerned with Theology, Philosophy, Medicine, Logic, Grammar, History, and Canon Law—all heavy reading.

The drawing serves to show how much alike all Gothic woodwork was; whether it was a church bench, library desk, or furniture for the house, the detail of it was much the same.

We can now leave houses and buildings, and study the country things; so our next illustration, No. 83, is of a windmill—but it has been drawn from one still existing in Essex, and must not be taken as an exact representation of one of the fifteenth century. Our drawing shows the principle on which a mill works, and which has come down from very early times.

It is a Post Mill, like the one drawn for the fourteenth century. The old millwright first built the four piers shown as a foundation; on the tops of these were laid great oak beams, and then the large central post, formed from one oak tree, was cut down over the beams and wedged up to them, and braced on four sides by the struts. All this part of the mill was enclosed by a round house, which with the beams, struts, and central post was a fixture; all the rest of the mill, including the steps up to it, turned on the top of the post. The bearing on which the mill turned was formed between the large beam, shown just underneath the floor where the mill-stones are, and the post, and this is worth consideration, because the weight of the stones is arranged to come directly on to this large beam, and so prevents the mill being top-heavy, as would be the case if the stones were one stage up.

Now as to the way a windmill works. We have described in the fourteenth-century chapter how the sails are set out, rather like the screw of a steamer, so that the wind will readily blow them round, and in so doing turn the main axle shown on the drawing. Next the sails is a large gear-wheel, all framed up in wood, with cogs on its face made of pear wood; these engage with another cogged wheel, which turns the top stone, the lower one being a fixture. A

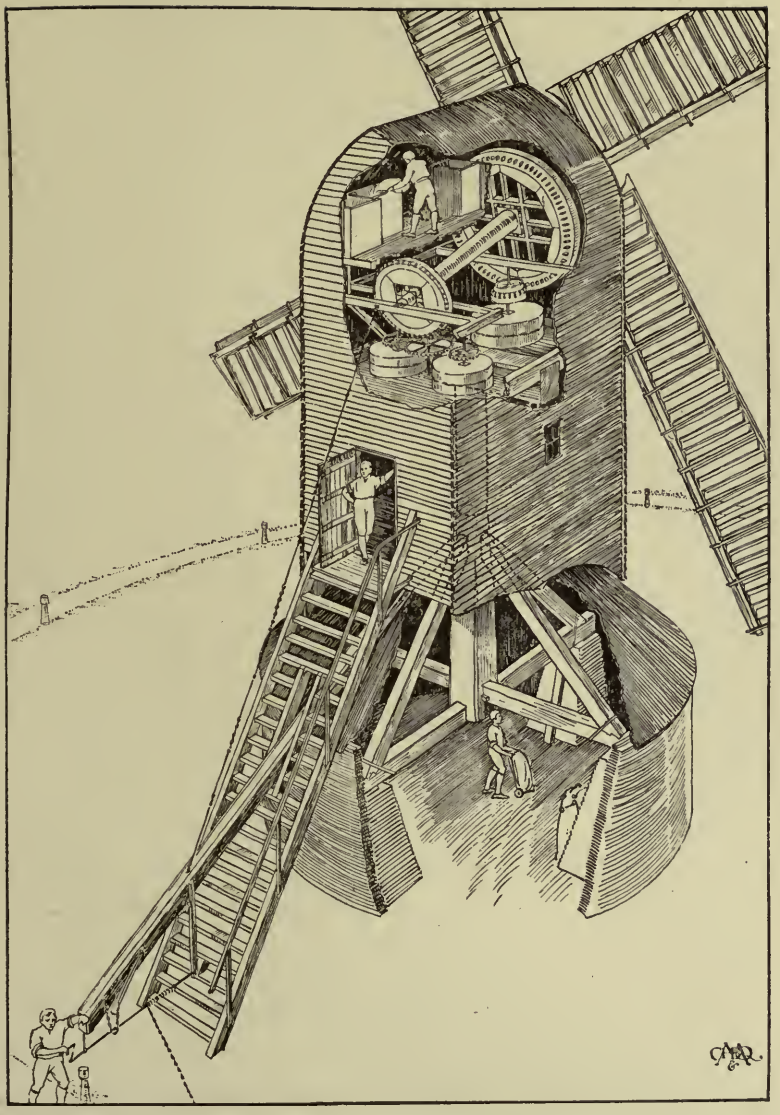

FIG. 83.—Showing how a Windmill Works.

14th-Century Mill, p. 140. Water-Mill, p. 94.

smaller gear-wheel at the end of the axle engages another cogged wheel, which cannot be shown as it is behind the gear-wheel, and this is in its turn engaged with two other cogged wheels, each operating the upper stone of a pair of smaller mill-stones.

The next detail, then, is the process of grinding the corn. From the back of the large gear-wheel on the main axle a band is taken to shafting at the extreme top of the mill, and from this, by means of a fixed and loose pulley, a hoist is worked which brings up the sacks of corn to the topmost story, where the miller is shown emptying a sack into a bin. A funnel from the bottom of the bin leads to a shoot which conveys the corn to the stone. The slope of this shoot is adjustable, because different sorts of grain, peas, and beans will slide at different rates, and so will need different slopes to the shoot. Then they are further encouraged to do this by the end of the shoot, which delivers into a hole in the centre of the top stone, having a little notch cut in it, which, as the spindle turns round, chatters against it, and so shakes the grain, or whatever it is, down to the stones to be ground. The flour comes out at the sides, and is conducted by other shoots either into sacks or bins on the floor by the door where the miller is standing.

The body of the mill is framed up in timber, and this is all built up on to the large beam under the stones, which turns on the top of the post, or is suspended from it. The post goes right up through the floor by the door where the man stands.

Now we will suppose that the direction of the wind has changed in the night. The louvres on the sails have been opened, so that the wind blows through, and does not turn them round. When the miller starts work in the morning, the first thing to do is to get the mill into the wind, so one of his men goes down the ladder, and pulls up the same clear from the ground. The man at the bottom has his left hand on a long beam, which sticks out like a tail, and passes

through the centre of the ladder. This tail is fixed on to the floor beams at the bottom of the mill; not on to the centre post. The man at the bottom takes a ring on the end of a chain, and pops it over one of the small posts which are shown in a circle round the mill, and then winds up the tail towards the post, until he gets the mill into the wind. We shall see how, in a later century, this was got over by the use of a very clever automatic arrangement, which kept the mill always in its proper position.

Windmills are wonderful things, rather like ships on land. The sails as they thrash round make a beautiful thrum, thrum in the air. Boys and girls should make friends with the miller when they find a mill, and ask to be allowed to go over it.

And now we come to another delightful thing in the country—Hunting. We have seen how the Normans were great hunters in their days, how they enclosed large tracts of land in which they could indulge in their favourite sport of stag-hunting, and it is probably quite true to say that the huntsman of the Devon and Somerset staghounds, in his methods to-day, carries on the traditions which the

FIG. 84.—Lymer and Hound.

Normans introduced. And so it continued all through the Middle Ages; men hunted for pleasure, and the enjoyment of the game so provided, which came as a pleasant relief to their salted meat in the winter. We are able to get an excellent idea of hunting at the end of the fourteenth and the beginning of the fifteenth centuries, from a book called *The Master of Game*, which was written by Edward, Duke of York, a grandson of Edward III., who was killed at Agincourt in 1415. He was Master of Game to Henry IV., and so wrote as an authority; his book, though largely a translation from one published in France by Count Gaston de Foix, about 1390, called *La Chasse*, contains as well many descriptions of English hunting.

Our Master of Game begins by describing the nature of the hare, in the second place of the hart, the buck comes third, then follow the roe, wild boar, wolf, fox, badger, cat, martin, and the otter is eleventh. The wolf has gone, but the wild-cat remains in the remote Highlands as a fierce and dangerous little beast. Then come the hounds, raches or running hounds, greyhounds, alauntes, spaniels, mastiffs "that men call curs," and "small curs that fallen to be terriers"; and our Master goes on to talk of the care of hounds and their kennels. The greyhounds spoken of include what we should now call wolf- and deerhounds.

Then comes a quite beautiful description of the country, which shows that at the end of the fourteenth century the hunting-man took quite as much pleasure as he does now in the delights of being out in the open air, across a good horse, watching hounds at work. Our Master says: "Now shall I prove how hunters live in this world more joyfully than any other men, for when the hunter riseth in the morning, and he sees a sweet and fair morn and clear weather and bright, and he heareth the song of the small fowls, the which sing so sweetly with great melody and full of love, each in his own language in the best wise that he may, after that he may learn of his

FIG. 85.—Hunting the Hare in the time of Henry IV.

own kind. And when the sun is arisen, he shall see fresh dew upon the small twigs and grasses, and the sun by his virtue shall make them shine. And that is great joy and liking to the hunter's heart."

Then follows a description of stag-hunting that makes one remember happy days on Exmoor, with the meet at Cloutsham. There is the same discovery, or harbouring of the deer, by the huntsman with a hound, or lymer led on a line, as shown in our cut. Then a few hounds are uncoupled to move on the deer, like the tufters do nowadays, and the chase is taken up by relays of the pack called van chaseours, the middle, and the parfytours, and at the finish, when the hounds are blooded, the huntsman is rewarded with good wine.

When our friend goes home "he shall doff his clothes, and his shoes, and his hose, and he shall wash his thighs and his legs, and peradventure all his body. And in the meanwhile he shall order well his supper, with wortes of the neck of the hart and of other good meats, and good wine and ale"; and going to bed sleeps well and dreams of hunting, "stedfastly without any evil thoughts of any sins, wherefore I say that hunters go into Paradise when they die, and live in this world more joyfully than any other men." Oh, good man, let us hope that he had a clean death at Agincourt, and found his dream come true; also let us hope that in the new England there will still be some room left for indulgence in the same joys, and that it won't be all uninteresting work and no play,

because we shall get such dull boys, and might even become vicious, and full of those "evil thoughts of sin" which our Master held to be so well driven out by hunting. But we shall always have ratting to fall back upon, and that is a good sport.

Our Master describes all the various sorts of hunting, and always in the same delightful way, and with many quaint remarks, which help to give one an excellent idea of the life of the countryside. The meet is a much less business-like performance than nowadays; in fact, they appear to have quite a jolly picnic for a start.

The hare is described as a "good little beast, and there is much good sport and liking in the hunting of her more than any other beast," of the same size apparently. Stag-hunting, of course, came first, but the harriers of that day took the place of the foxhounds of to-day. The hare was hunted much as it would be now by harriers, but the pack includes raches, or scenting hounds, and greyhounds, and our cut No. 85 shows such a hunt in progress. They were also run down by greyhounds held leashed in couples much like modern coursing, or being driven out of corn by greyhounds were shot with the crossbow; these two methods appear to have been more French than English. As well, they were driven into nets by men holding a rope between them on which bells were suspended, or snared in enclosures with trapped entrances.

The fox is said to be a "common beast," and is not regarded as much more than vermin, and was often smoked out, and taken in nets—a rather dreadful idea for fox-hunters.

Badgers were dug out, much as they are to-day in the West Country. We remember an amusing badger hunt in South Devon, which took place at night, with a very mixed pack and hunt; footing it over that up-hill-and-down-dale country, with no more light than a bicycle lamp gave, meant that the hunt was widely distributed over the countryside, the deep lanes full of foundered men who

had fallen into them ; and no one ever knew what happened to the badger. If this style of hunting was a survival is not known, but it did serve as a survival, on that occasion, of the fittest, and was a wonderful frolic. Very good reproductions of the illustrations to Count Gaston de Foix's work, *La Chasse*, with interesting articles on our Master of Game's book, by Mr. W. A. Baillie-Grohman, were published in *Country Life* from December 1901 to November 1902.

Hunting served as an excellent training for active service in the field, and the knights and squires engaged in tournaments for the same purpose. The joust, as we see in Illustration No. 86, was a fight between two knights only, and the weapon used was the lance. These jousts came before, or after, a tourney.

The arrangements for the "lists," where the fighting took place, were generally the same. A large oblong space was railed round, leaving an opening at either end for the entrance of the opposing parties, and here were the tents of the combatants. Seats were placed on one side for the judges and ladies, and on the other for ordinary folk. Through these latter seats was a third entrance.

Tournaments were very gay festivals, and the company being met together a day or two before the ceremony, a great dance was held, with much feasting and mirth.

The knights fighting in the tourney wore somewhat different armour from that used in battle. The armour was heavier, and the large "heaume," well padded inside, and with its beautiful crest, was firmly strapped on to the breast and back plates. Several of these heaumes are still in existence in various collections, and nearly all weigh over 20 lb. As the rest of the tilting armour was of the same strength and thickness, it can be guessed that a knight entering the lists was a very heavy and cumbersome figure indeed ; magnificent, but unwieldy.

On the left breast and shoulder was fastened a small but thick shield of wood, covered with leather emblazoned

with the arms of the wearer. Over this armour, the knight often wore a short embroidered surcoat, and the horse also was clad in an emblazoned coat which nearly touched the ground. His head and neck were protected with chain armour and plates of steel.

Tourneys were fought with sword or mace. The sword used was rounded at the tip and blunted at the sides, and much resembled a plain bar of steel, and all blows were given with the flat, and not the point. The object of the fight was not to pierce one's opponent, but to unhorse him. So we can see the necessity of armour strong enough to withstand the force of heavy blows, and padded sufficiently to prevent injury to the wearer if thrown.

The mace was of wood, suspended by a cord fastened to a ring on the right of the breastplate.

The small wooden shield mentioned before, and called the "manteau d'armes," was worn for jousting, when the object was to strike one's opponent in the centre of this shield and unhorse him, or else to shiver his lance. These shields were made concave, that the blow might glance off, and outward. The combatants used lances with blunted ends, with three small projections but no points.

A knight often rode in a joust bearing his lady's sleeve fastened to his right arm. These were made of fur, or long embroidered pieces of stuff which the ladies wore fastened over the tight under-sleeve. You can see pictures of them in almost any fourteenth or fifteenth-century illustration.

If the combatants were not unhorsed at the first encounter, they could return to the end of the lists and charge twice more, and their squires waited there, ready after every charge to change their lances, or any piece of armour that might have become damaged.

On the open ground at one end of the lists the tents of the challengers were erected, and at the other end were those of the knights who took up the challenge. The

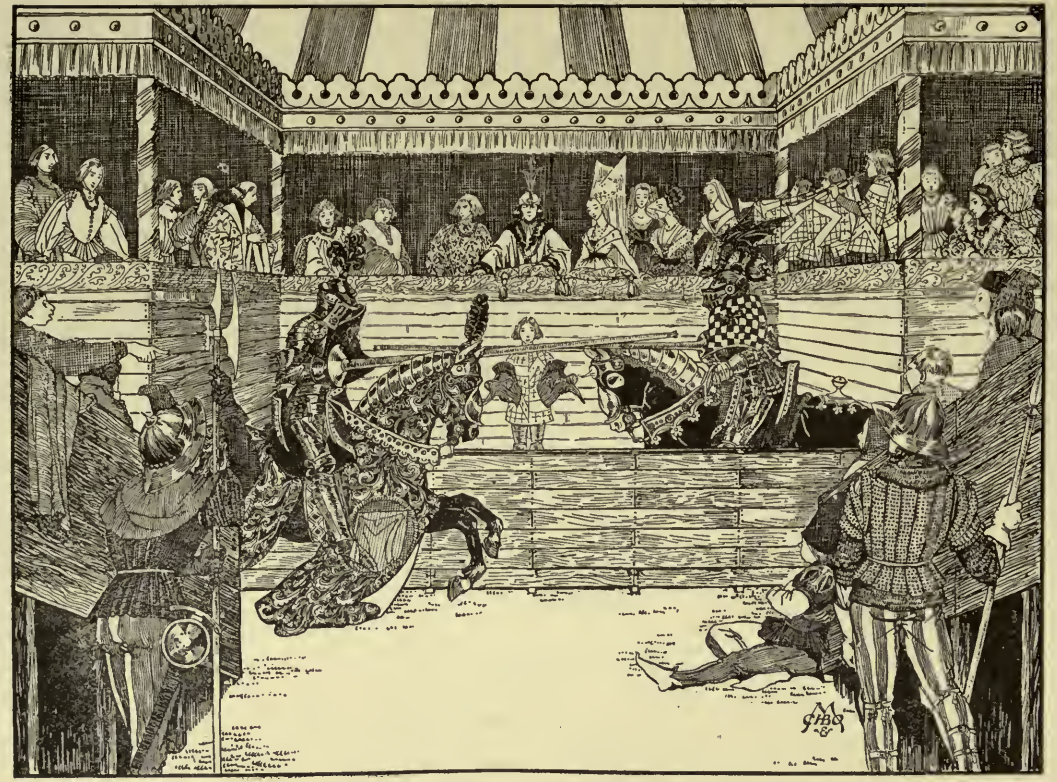

FIG. 86.—A Joust between Knights in the time of Henry VI.

ceremony was as follows : The challengers hung their shields outside their tents, and any knight wishing to take up the challenge rode up and touched a shield with his lance, showing thus his willingness to fight with the owner.

In the illustration the herald is seen standing in the lists, holding, instead of two shields, "two saddles of choyes." These saddles belong to the knights who are fighting.

At the end of the jousts, the winner was awarded a prize by one of the ladies, who had been named the Queen of Beauty for the occasion.

The next illustration, No. 87, is of a puppet show, such as might have been found at a tourney, to amuse the people between the various encounters of the knights.

Very little is known of early puppet shows, but that there were such things is proved by reference to the illustrations in old manuscripts. In Cervantes' tale of *Don Quixote*, written at the end of the sixteenth century, there is an account of a puppet show, in which was enacted the tale of a Spanish knight who rescued his lady from the Moors. Many puppets would appear to have been manipulated in these scenes, and the book speaks of the showman behind, working the little figures, while a boy stood in front pointing with a wand to each puppet as he told the tale.

Performing animals, especially apes, were exhibited by these showmen, who travelled from place to place, giving an exhibition of their powers in each neighbourhood they came to.

It must always be remembered that very few people could read in the Middle Ages, and so were very dependent on shows and signs. The inns had a bush hanging outside, from which we get the saying that "Good wine needs no bush," and other traders used signs which came to be generally known as an indication of what they had to sell. The priests made use of a similar method, and taught their congregation Bible history by acting stories from its pages before them ; or in the same way showed incidents

FIG. 87.—A Puppet Show.

12th Century Game, p. 54. 13th-Century Game, p. 97.
14th-Century Game, p. 144.

in the life of one of the saints. These were called Mystery or Miracle Plays. They were of very early origin, because William Fitzstephen, in his Life of Thomas à Becket (1182), writes of "representations of miracles worked by holy confessors or of sufferings wherein was demonstrated the endurance of martyrs." Later on, the plays became very elaborate, and were formed into a collection, or cycle, beginning with the Creation and ending with the Last Judgment, in much the same way as the carved bosses on the nave vault of Norwich Cathedral (described in the fourteenth century). The plays, Norwich bosses, and much of the sculpture in the cathedrals served this same purpose of educating people who could not read. The Easter Sepulchre, which we find in churches, was designed to show a representation of the Entombment of our Lord. The plays were given in the church porch, or churchyard, and sometimes on a car which could be moved about.

Morality plays date from the fifteenth century, and dealt with such ideas as the fight of Vice against Virtue for the possession of the human soul. This was the drama of the Middle Ages, which after the Renaissance was to be developed by the genius of Shakespeare into the modern play.

Our next illustration, No. 88, has been given because it is thought that girls may be interested in the way mediæval dresses were cut, and it shows many small details of dress —things that in pictures we hardly notice in taking in the main effect, but which, nevertheless, make all the difference between one century and another.

Let us take first No. 1, the centre garment, a woman's, as can plainly be seen. This is the mediæval cotte or under-tunic, the principal garment from the twelfth until the sixteenth century. After this time it gradually changed into the petticoat, and the surcoat over it altered until it became an entire dress. As time went on, the shape naturally changed. In the fifteenth century the bodice was tight, and the skirt much fuller than in the twelfth and

thirteenth, but the design of the garment was always the same through all the centuries, until it finally disappeared.

No. 2 is a pattern of the earliest form of surcoat. You will remember that the over-tunic that we found in the twelfth century was called a bliaut. This bliaut was cut very much as a sleeveless tunic. The neck was rounded, and was rather lower than that of the cotte. In the thirteenth-century costume illustration, opposite page 60, the little girl is wearing one of the usual pattern.

Now in the late thirteenth and early fourteenth century was introduced the surcoat, which took the place of the bliaut. Its early form was like the pattern given here, but its shape altered a great deal as time went on. Look at the first lady in the fifteenth-century illustration, opposite page 150, and you will see that the surcoat has become a complete dress, and the cotte has almost turned into a petticoat. The surcoat of the second lady is not the same. It is sleeveless, and clearly shows the cotte beneath.

Pattern No. 3 shows a man's tunic, worn by all men

FIG. 88.—Details of Mediæval Dress.

in the twelfth century, and in the same form by peasants until the sixteenth century, when breeches and doublet came into common use. Worn by the Norman nobles, the tunic fell below the knee, sometimes to the ankle, and was full, girt into the waist with a belt.

As the centuries passed, its shape and length varied. In the fifteenth century there was nothing left of it below the waist but a frill, and the long chausses were fastened to the waist with points or little knots of ribbon. In Henry VIII.'s reign the tunic finally gave place to the doublet, with breeches and hosen beneath.

No. 4 gives the pattern of a very early form of head-dress, and one that was in general use until the sixteenth century. The capuchon, or hood, must have been a very useful and comfortable garment. The cape pulled well down over the shoulders, and in stormy weather the hood would be warm and cosy round the neck and ears. Peasants kept to the capuchon in its early form, but among the nobles it was altered and twisted and worn in many ways, until it ended as very little else but unnecessary ornamentation to a hat. We can see its various stages in the illustrations of the fourteenth- and fifteenth-century men's costumes.

No. 5 gives various kinds of shoe. In mediæval times shoes were made of thick cloth, felt, or soft leather, or sometimes of velvet. They were without raised heels, and in the twelfth century were cut to the shape of the foot. Among the nobles of the fourteenth century the fashion arose of wearing pointed shoes. This fashion became more and more exaggerated, until in the fifteenth century shoes were so tapered and so ridiculously long that it became necessary to fasten the points with little jewelled chains up to the knee. Watch any fashion, and you will find that it starts as something useful, is then beautified, and finally exaggerated until it is ridiculous, and is then swept clean away and another takes its place. So with shoes.

These grotesque points suddenly, at the end of the fifteenth century, gave place to shoes as wide in the toe as they had before been narrow. A, B, and C show the development of the point. A is a twelfth-century shoe, B that of the thirteenth and fourteenth, and C is a shoe of the early fifteenth century, the last exaggeration of the style.

Now peasants' shoes were generally cut in thick cloth, and were not good at keeping out the mud and wet in the winter, so D shows the kind of clog worn when walking in bad weather. Made of wood, they must have been heavy and clumsy, although they would keep the feet well out of the mud, no doubt.

E is a clog, also of wood, in use among well-to-do people in the fourteenth century.

Hanging on the sleeves of pattern No. 1 are two ladies' handbags of the fourteenth century. It was considered quite a part of the toilet to carry one of these bags, and they generally contained a little book of devotions.

No. 6 is another type of bag carried at the same period. This was of a long funnel-like shape, embroidered and stiffened at the bottom, and was generally carried wound round the arm or into the belt.

Nos. 7, 8, 9, and 10 are men's bags, and in Nos. 9 and 7 you will see how the dagger is carried through a strap on the bag, especially made for it.

On the belt of No. 10 is carried also a sheath, often containing writing implements, a knife, and any article useful in whatever trade the owner might be employed.

No. 11 is a mediæval whip, such as you will find reproduced in many old drawings. It has a wooden handle, and three cords for a lash, each weighted at the end with a small piece of lead—a rather cruel weapon, one would think.

No. 12 is a chaplet, worn on the head of men as well as women, on occasions of ceremony, during the twelfth, thirteenth, and fourteenth centuries. The one illustrated

is made of metal, either gold or silver, and is probably jewelled. Sometimes fresh flowers were used in making these chaplets, and the effect must then have been very charming, especially on young heads.

No. 13 is a dressing-comb. All mediæval combs of which we have record are of this shape. They were made in ivory, horn, bone, and even wood, and were often beautifully carved and fashioned.

Small articles such as these were in olden times much less easily obtained than they are now, and as each was the separate work of some craftsman, instead of being turned out cheaply by the thousand from a machine, each one bore the stamp of the love and labour expended on it, and was beautiful.

The tail-piece shows a design which was used in the West of England in this century on church screens, and the significance of the vine in such a situation will not need explaining. The main lines of the pattern are wavy, like the tail-piece to the twelfth-century chapter, but it is far more elaborate and more natural in its treatment; yet it is a design, and not just a drawing of a vine, grapes, and birds. The various parts are spaced so as to form what is called the "repeat," and this term means the unit which by repetition forms the whole pattern. It is the arrangement of these repeats, and the way which the same fill up the space to be decorated, that spell the success, or failure, of the design, and the repeat may be interesting in itself and yet not good in repetition. Another amusing thing is, that sometimes the spaces left between the design are as important, from the decorative point of view, as the design itself.

This pattern finishes that of the Gothic period, and in Part II. we shall begin a new series of the Renaissance, when it will be found that the designers went back to the same source of inspiration as the Gothic men, and it came about in this way. At the fall of the Roman Empire in the West, various nations adopted her architecture, and

developed a ruder style we now call "Romanesque," and from which our own "Norman" came. In 1453, when the Turks captured Constantinople, where the Roman classical tradition had been carried on, the emigration which followed took this same classical tradition to Italy, and there started the Renaissance, or rebirth of the old Greek and Roman forms, in Art and Literature. This new movement travelled across France, and found its way to England in the early days of Henry VIII.'s reign. So our task in Part II. will be to show how it influenced the everyday things from Tudor days down to the end of the eighteenth century.

FIG. 89.—"Perpendicular" Pattern.

12th-Century Ornament, p. 55. 13th-Century Ornament, p. 100.
14th-Century Ornament, p. 145.

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A HISTORY OF EVERYDAY THINGS IN ENGLAND

FIG. 1.—Elizabethan Hunting.

A HISTORY OF EVERYDAY THINGS IN ENGLAND

DONE IN TWO PARTS OF WHICH THIS IS THE SECOND

1500 1799

Written and Illustrated by
MARJORIE AND C.H.B. QUENNELL.

Published by
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P. C. Q.

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&

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Chart—General Conditions—Costume—The Navy—The Dutch War—Life aboard Ship—A Sailor's Burial—Twelfth Night—Houses—Inigo Jones—Sir Christopher Wren—A Love Letter—Beds—Musical Instruments—Food—Cooking—Cookmaids and Footboys—Coaches—Coach-building—Sedan Chairs—Libraries—Iron-working—Rolling-mills—Window Fastenings—Pikemen, Musketeers, and Grenadiers—Life Guards—Wheel-Locks—Agriculture—Early Machinery—Windmills—Theatres—The Duke's Theatre—Masques—Ben Johnson—Taverns and Coffee-houses—Lord of Misrule—May Day—A Fire-eater—Games—Carving.

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Chart—General Conditions—Sea Fights and Land Battles—Costume—The Navy—Trafalgar—Clippers—Flintlocks—Spinning—Weaving—Steam Engines—Town Planning—Farming—Cattle-breeding—Windmills—House Planning—Proportion—Windows—Glass—Town Houses—Buckingham House—Gardens—Halls—Staircases—Beds—Pianos—Tinder—Pot-hooks and Hangers—Spits—Rush-lights—Gardens—"Capability" Brown—Sea-bathing—Travelling—Vehicles—Waggons—Gaming—Circus—Astley's—Polanders and Pyramids—Games and Toys—Tea Gardens and Masked Balls—Newspapers—Table Manners.

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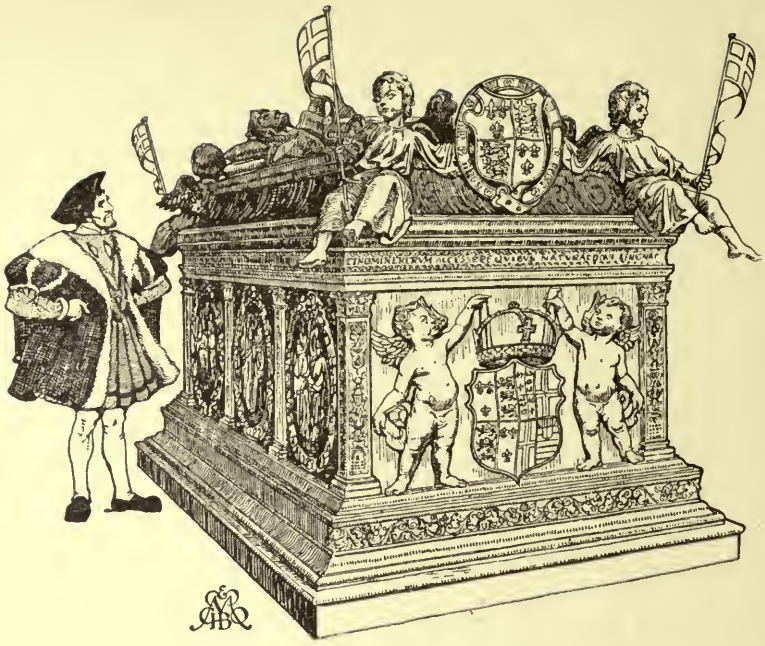

FIG. 2.—The Tomb of Henry VII.

PREFACE

WE should like to start Part II. of our book, by thanking our reviewers and readers for their kindly reception of Part I.; the more, because they did not regard it as a picture-book.

Our work has been done for boys and girls of any age, and we hope it will be useful in providing a background for school history lessons, and make the historical figures more real by housing and clothing them, showing the games they played and the things they made. But from our own standpoint we shall have failed, unless we can as well interest our readers in the way things were made, and make them also want to make and do things themselves.

But leaving craftsmanship till later on, we think a great mistake is made in not seeking to interest boys and girls in architecture, costume, and the arts generally.

One can so well argue back from the details of church, house, and dress, to the characteristics of the people who have produced the same. In Part I. we acknowledged our indebtedness to a chart prepared by Mr. H. F. T. Cooper. This is an exceedingly interesting production. A large sheet of paper has been divided into twenty spaces across its width, by five in its height. This gives 100 spaces, to each of which is allotted ten years. The chart starts at the top left-hand corner, and reads across the page, and each column has the names of kings and queens, and of all the splendid work and workmen, for 1000 years. Different coloured inks are used. Architecture is black, and we can trace at the beginning the early work at Winchester, Ely, Tewkesbury, and St. Albans. In the thirteenth century the columns are deep with names of all the cathedrals, but not so much space is occupied in the fourteenth and fifteenth centuries, and Gothic architecture declines with the Church which produced it. Painting is red, and the first entry is Cimabue, b. 1240, then Giotto, b. 1266, and then across the columns and the centuries is a stately procession of those who have sought to express the ideal of beauty. Poets have green; the historians, dramatists, and essayists, purple; but surely the poets should have had the purple patches.

The use of the chart, and we think every school should have, or, better still, make one, is that in a very short time, as one studies the waves of coloured names, there comes a recognition of great movements, which express all the hopes and aspirations of a people. The sturdiness of Norman architecture is as typical as the grace and beauty of the thirteenth-century work. The fourteenth and fifteenth centuries showed little organic structural development, and seemed to have few impulses. Decoration was overlaid on older forms. In this Part II. of our book, we have tried to show how all the old building, with its furniture, the dresses of the people, and their games, were not playthings, or the sport of fashion as now, but history in stone, wood, and fabrics.

Then we hope our book may help boys and girls to come to a proper decision as to what "job of work" they will take up later on. The grown-ups have an alarming way of closing down on you, and suddenly demanding, "Now then, what are you going to be?" and one does not know; so far too frequently the naturalist becomes a bank clerk, the tinker a tailor, and the soldier a sailor—which is all so much waste, and the cause of great unhappiness.

We have tried to present work as a joyous sort of business, and here we think our readers may say, "Now we have lost faith in you; it is dull, and dreary—look how miserable the grown-ups look. We convict you of a thumping fabrication." Our reply to this is, that we are quite sure that in the old days the craftsman enjoyed his job, or he would not have taken so much trouble to make quite ordinary things beautiful. If for the last hundred years the reverse has come to be the case, from the historical point of view such a period is only a spasm in the old world's pain; the future belongs to the boys and girls of to-day, and they must alter things, improve them, and think of other things than money.

We should also like to have drawn a parallel between football and architecture, and shown how the best results are obtained by team-work, rather than by the individual star performer. We want to interest our readers in every-day things, because never was there a period in the world's history when the same were of greater importance. We are constantly coming up against such phrases nowadays as "Increasing Production" and "Rate of Exchange."

We all know that the Great War has meant the sacrifice of many of the best and noblest lives in the country; that we are all richer by this in one way, and much poorer in another, needs little emphasis. We have also wasted enormous quantities of the materials we need for living. Our iron, coal, wood, and all sorts of other things, have been wrought into shells, and exploded; built into ships, and sent to the bottom of the sea by enemy submarines. So

when the statesmen talk of the necessity for increasing production, they mean of all the materials, and everyday things, we need for our life and trade; not that we need more Treasury notes, or money.

If the thing is more important than money, then it is obvious that while we are increasing production, it will be as well to maintain our reputation for making good things. We can only do this if the makers are happy and contented, and think they are fairly treated.

Now as to what is meant by the "Rate of Exchange." Boys and girls often hear that foreign countries will allow us sometimes more, and sometimes less, for the British pound, and there is some excuse for thinking that it is a rate of exchange of money; but this is not the case—in reality it is our old friend, the everyday thing, that is being exchanged. Let us see how this works. Great Britain is a small place, with a large population, and we cannot produce all our food, or the raw materials we need for our industry; but we possess coal, iron, and clever workmen. We go to South America, and in effect say to the people there, "We will exchange ploughs and locomotives for your corn and cattle"; and this they are glad to do, because they cannot make machinery, and they grow more foodstuffs than they can consume. During the war we could not produce the things which other countries wanted, and offered them money instead, but this was of little use, unless with it, from some other country, they could obtain the desired everyday thing. As these became scarcer all over the world, money had less purchasing power.

The statesmen, then, want to increase production, so that not only may we be able to supply our own needs, but have something over to exchange for raw materials and food. So the everyday thing is more important than money, and triumphs over it, and, such being the case, quite deserves a little history of its own. But our space is limited, our subject large, and our own knowledge small, so we cannot do more than present an outline sketch, and

if we can but stimulate our readers' interest, they themselves must fill in those wide open spaces which we have only skirted.

MARJORIE AND C. H. B. QUENNELL.

BERKHAMSTED, HERTS,
September 1919.

P.S.—Our thanks are due to the friends who have helped us: Mr. Batsford and Mr. Doyle, for their work in publishing; the printers and compositors, for the successful way they have dealt with badly written manuscript. Mr. H. W. Burrows, and Mr. Gentry of Braintree, for information on mills. Mr. A. Rosling of Chelmsford, for the loan of gun-locks from his collection, from which our drawings were made. Mr. R. Morton-Nance has again been of the greatest assistance with our ships; Miss Churchill helped with information as to libraries, and Miss Courtney by a process of patient abstraction provided the information from Pepys.

We have gained very much from the following books, and recommend the same to such of our readers as desire fuller information on any of the subjects:

Church History—
History of the Cathedral Church of Wells. EDWARD A. FREEMAN. (Macmillan, 1870.)

Coaches—
History of Coaches. G. A. THRUPP. (Kerby & Endears, 1877.)

Dress—
Dress and Habits. JOSEPH STRUTT. 1799.

Furniture—
History of English Furniture. MACQUOID. (Lawrence & Bullen.)
English Furniture and Decoration. G. M. ELLWOOD. (Batsford.)

Gardens—
The Formal Garden in England. REGINALD BLOMFIELD and F. INIGO THOMAS. (Macmillan, 1892.)
Garden Craft in Europe. H. INIGO TRIGGS. (Batsford.)

Houses—

Homes of Other Days. THOMAS WRIGHT. (Trübner & Co.)

Early Renaissance Architecture in England—Growth of the English House — The English Home. J. A. GOTCH. (Batsford.)

Later Renaissance Architecture in England. BELCHER and MACARTNEY. (Batsford.)

"Country Life," for its splendid illustrations of old work.

Ironwork—

J. STARKIE GARDNER. (Batsford, 1911.)

,, (H.M. Stationery Office, 1914.)

Libraries—

The Care of Books. J. W. CLARK. (Cambridge University Press.)

Musical Instruments—

A History of the Same. A. J. HIPKINS and WILLIAM GIBB. (Adam & Charles Black, 1888.)

Old English Instruments of Music. FRANCIS W. GALPIN. (Methuen.)

Schools—

The Schools of Mediæval England. A. F. LEACH. (Methuen, 1915.)

The Old Grammar Schools. FOSTER WATSON. (Cambridge University Press, 1916.)

Social Life—

English Children in the Olden Times. ELIZABETH GODFREY.

Amusements of Old London. W. B. BOULTON.

Traill's Social England. (Cassell.)

The Microcosm of London. R. ACKERMANN. 1811.

Londina Illustrata. ROBERT WILKINSON. 1819.

Douce's Illustrated Shakespeare.

Progresses and Pageants of Queen Elizabeth.

Sports—

Sports and Pastimes. JOSEPH STRUTT. 1810.

Toys—

Toys of Other Days. Mrs. NEVILLE JACKSON.

CHAPTER I.—"TUDOR" PERIOD OF DESIGN, 1500–1599.

SIXTEENTH CENTURY.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1500	Henry VII. and *Louis XII.*	Hans Holbein *b.* 1497—P.	. . . . .	Layer Marney Towers, Essex, 1500–25
1501	. . . . .	Benvenuto Cellini *b.*—S.	Marriage of Arthur and Katherine of Arragon	East Barsham, Norfolk, 1501–15
1502	. . . . .	. . . . .	Marriage of Margaret and James IV. of Scotland	
1503	. . . . .	Sir Thomas Wyatt *b.*		
1504	. . . . .	Grocyn—W.		
1505				
1506	. . . . .	Colet, Dean of St. Paul's		
1507				
1508	. . . . .	. . . . .	. . . . .	King's College, Cambridge
1509	Henry VIII., *m.* Katherine of Arragon; Anne Boleyn; Jane Seymour; Anne of Cleves; Katherine Howard; Katherine Parr			St. Paul's School founded
1510	. . . . .	Erasmus—W.		
1511	. . . . .	Sir Thomas More—W.	More writes *Utopia*	Westminster Abbey, Henry VII.'s Chapel
1512				
1513	. . . . .	Cardinal Wolsey	Battle of Spurs, and Battle of Flodden	
1514	. . . . .	. . . . .	Wolsey made Archbishop	Hampton Court, 1514–40
1515	*Francis I.*	Roger Ascham *b.*—W.		
1516	. . . . .	. . . . .	Publication of Erasmus' translation of the Testament, and More's *Utopia*	Henry VII.'s tomb
1517				
1518	. . . . .	Palladio *b.*—A.		
1519	. . . . .	Martin Luther	Luther's Objections	
1520	. . . . .	. . . . .	Field of Cloth of Gold	Compton Winyates
1521	. . . . .	. . . . .	"Diet" at Worms	
1522	. . . . .	. . . . .	Luther publishes translation of Testament	
1523	. . . . .	. . . . .	. . . . .	Sutton Place, Guildford, 1523–25
1524				
1525	. . . . .	. . . . .	. . . . .	Hengrave Hall, Suffolk, 1526–38
1526	. . . . .	John Calvin		
1527				
1528				
1529	. . . . .	. . . . .	Fall of Wolsey	Ford's Hospital, Coventry
1530	. . . . .	. . . . .	Death of Wolsey	
1531				
1532				
1533	. . . . .	. . . . .	Divorce of Katherine	
1534				
1535	. . . . .	. . . . .	Death of More. Death of Erasmus. Execution of Anne Boleyn	
1536	. . . . .	Robert Aske	Suppression of smaller Monasteries, 1536–40. Pilgrimage of Grace	
1537				
1538				
1539	. . . . .	. . . . .	Suppression of great Monasteries	
1540	. . . . .	Stephen Gardiner	Fall of Cromwell	Lacock Abbey, Wilts
1541	. . . . .	. . . . .	. . . . .	Berkhamsted School founded
1542	. . . . .	John Knox	War with Scotland. Battle of Solway Moss	
1543	. . . . .	. . . . .	War with France	
1544	. . . . .	Cranmer		
1545	. . . . .	. . . . .	Confiscation of the Chantries	
1546				
1547	Edward VI. and *Henry II.*		Execution of Surrey	
1548				
1549	. . . . .	Hugh Latimer		
1550	. . . . .	Isaac Oliver	Peace with France and Scotland	Sherbourne School founded
1551	. . . . .	. . . . .	. . . . .	Shrewsbury School founded
1552	. . . . .	Sir W. Raleigh *b.*		Bedford School founded
1553	Mary	Edmund Spenser *b.*—Pt.	Lady Jane Grey proclaimed Queen	
1554	. . . . .	Sir Philip Sidney *b.*—Pt.	Wyatt's Rebellion. Execution of Lady Jane Grey	
1555	. . . . .	Cardinal Pole		
1556	. . . . .	Ridley		
1557	. . . . .	. . . . .	. . . . .	Repton School founded
1558	Elizabeth	. . . . .	Loss of Calais	
1559	*Francis II.*			Morton Old Hall, Cheshire
1560	*Charles IX.*			
1561	*Regency of Catherine de Medici*	Francis Bacon *b.*—W.	Mary Stuart returns to Scotland	
1562				
1563				
1564	. . . . .	William Shakespeare *b.*		
1565	. . . . .	Christopher Marlowe *b.*—Pt.	Mary Stuart marries Darnley	Highgate School founded
1566				
1567	. . . . .	. . . . .	Murder of Darnley. Mary marries Bothwell	Longleat, Wilts
1568	. . . . .	. . . . .	Mary imprisoned. Escapes to England	Rugby School founded
1569	. . . . .	. . . . .	Rising in the North	
1570	. . . . .	. . . . .	Pope excommunicates Elizabeth	Middle Temple Hall
1571	. . . . .	. . . . .	. . . . .	Harrow School founded
1572	. . . . .	Inigo Jones *b.*—A.		Burghley House, Northants
1573	. . . . .	Ben Jonson *b.*—W.		
1574	*Henry III.*			
1575				
1576	. . . . .	. . . . .	. . . . .	Hardwick Hall
1577	. . . . .	Peter Paul Rubens *b.*—P.	Drake sails round the world	
1578				
1579				
1580	. . . . .	Franz Hals *b.*—P.		Montacute
1581				
1582				
1583	. . . . .	. . . . .	. . . . .	Barlboro' House, Derbyshire
1584	. . . . .	. . . . .	. . . . .	Uppingham School founded
1585	. . . . .	. . . . .	. . . . .	Doddington Hall, Lincolnshire
1586	. . . . .	. . . . .	English expedition to the Netherlands	
1587	. . . . .	Hawkins	Babington's Plot. Execution of Mary, Queen of Scots	
1588	. . . . .	Drake	Arrival and defeat of the Spanish Armada	
1589	*Henry IV.*	Sir Humphrey Gilbert	Publication of *Faerie Queene*	
1590	. . . . .	Sir Martin Frobisher		
1591	. . . . .	Robert Herrick *b.*—Pt.		
1592				
1593	. . . . .	Izaak Walton *b.*—W.		Trinity College, Cambridge, Neville's Court
1594				
1595				
1596	. . . . .	. . . . .	Attack on Cadiz	
1597				
1598	. . . . .	Velasquez *b.* 1599—P.	Rebellion of Tyrone	Condover House, Shropshire
1599	. . . . .	Sir A. Van Dyck *b.*—P.	Essex goes to Ireland	Broughton Court, Oxon

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer.

17th-Century Chart, p. 83. 18th-Century Chart, p. 143.

FIG. 3.—Horseman at the Field of the Cloth of Gold.

CHAPTER I

SIXTEENTH CENTURY

THE sixteenth century is of the greatest interest to us, because it marks the change from the Middle Ages to the modern world we now live in, and this change, though not heralded by conquest, was in reality a far greater one than that which followed the coming of the Normans in 1066. In Part I. we said that the Conqueror was responsible for the introduction into England of a new set of ideas, and in the same way the sixteenth century marked a general change of spirit, which altered the whole outlook of the people and therefore the appearance of everyday things.

William's new ideas of 1066 were carefully grafted on to those of the Anglo-Saxons. He knit the country together by Feudalism. This, at its best, was something very good, because it was the acceptance of the principle of service. The faith of men was not disturbed, but rather strengthened, by the work of good men like Lanfranc and Anselm. Froude, the nineteenth-century historian, said the Churchmen ruled the State, and "they were allowed to rule because they deserved to rule, and in the fulness of reverence kings and nobles bent before a power which was nearer to God than their own." Things were done and made, land was held, and lives lived more in common than nowadays; to borrow was thriftless, to lend usury. The Gothic cathedral was the work, not of one man, but of many, and still remains as one of the finest conceptions of mankind. If Westminster Abbey is taken as the supreme example of Gothic architecture in England, then the years before 1338 can be taken as the best period of the Middle Ages; after that there is decline. In the time of the Lollards, as early as the fourteenth century, we see the beginning of the spirit of change, which culminated in the Renaissance. The Church was losing its hold on the people.

So towards the end of the Middle Ages people became restless, the old standards were being overthrown, and there did not seem any fit to take their place. In the old days men had worked together, and accepted the principle of service; for the latter the sixteenth century substituted that of competition. It was thought that if man worked against man, then everybody's wits would be sharpened, and the world go forward. The individual begins to step out of the crowd and beckon to us.

Froude contrasts the difference between the two ideals in this way: "In these times of ours, well-regulated selfishness is the recognized rule of action—every one of us is expected to look out first for himself, and take care of his own interests. At the time I speak of, the Church ruled the State with the authority of a conscience, and self-interest,

as a motive of action, was only named to be abhorred" —but this was written in 1867, and would not be so true now as it was then. If it were possible for a boy or girl, who reads this book, to meet a boy who went to the sixteenth-century school, illustrated on page 25, they would find they had a great deal in common, not only in the things they used, but what is more important, in the things they thought about. But if our readers could be taken back to the Eton that Henry VI. founded, then the case would be reversed, and one boy would not understand the other at all; their outlook on life would be quite different.

FIG. 4.—Vagabonds, 1509.

It may help us to understand better the position of affairs at the beginning of the sixteenth century if we run through the principal events of the fifteenth. One talks of the threads of history; if the same were of various colours, and woven on a loom, what a perplexing pattern would result about the time of the Wars of the Roses.

Henry IV. persecuted the Lollards, who were followers of John Wycliffe, who died in 1384. Henry V. (1413–1422) renewed the war with France (1415), which was to be responsible for so much trouble; perhaps it was to distract men's attention from the Lollard Rising of 1414. Henry died in 1422, when Henry VI. came to the throne as an infant of only nine months. The war in France was carried on under the Duke of Bedford, and was successful, until Joan of Arc fanned into flame the patriotism of the French, and Charles VII. was crowned at Rheims. Even though we burnt Joan, her work was accomplished, and

from this time everything went wrong with the English, until by 1453 we had lost all our French possessions, with the solitary exception of Calais, and the Hundred Years' War came to an end.

The Jack Cade Rebellion of 1450 voiced the popular discontent, and was followed by the Wars of the Roses, between 1455–61.

The Earl of March became King Edward IV. after winning the battle of Towton, and poor Henry VI. was deposed and fled to Scotland with his wife and son. Of Edward IV.'s friendship with the King-Maker, and quarrel in 1467; of his going into hiding in Flanders; and poor Henry VI.'s final appearance for six months, 1470–71, we cannot now speak, though all these events must be considered in relation to the general discontent.

Edward IV. returned in 1471, and again Henry was imprisoned in the Tower, and soon after died, or was murdered.

Edward IV., after all these experiences, seems to have devoted the last years of his reign to encouraging trade and looking after the interests of the rising merchant class. It was this new middle class, which sprang into being while the Barons were indulging in suicidal strife, that was to prove so helpful to the Tudor monarchs later on.

Edward IV. died in 1483, and his son Edward V. was then only thirteen. He, with his brother the Duke of York, was murdered in the Tower at the instigation of Richard, Duke of Gloucester, who thus became Richard III. Shakespeare, in *Richard III.*, Act IV., Scene iii., makes Tyrrel say:

> "The tyrannous and bloody act is done,
> The most arch deed of piteous massacre
> That ever yet this land was guilty of."

No good thing ever came to Richard after the murder of his nephews, and when Henry Tudor, Earl of Richmond, defeated and killed Richard III. at Bosworth in 1485, the great majority of Englishmen hailed him with joy, and thought that better times were coming. It was all this

anarchy, and misery, which had gone before, that made people willing to accept the despotic rule of the Tudors.

Henry VII. had served an apprenticeship of poverty and knew the value of money; he was not to be tempted into wars abroad, unless he could make them pay, but preferred to devote all his attention to home affairs.

Certainly when he died in 1509, he left England in an infinitely better position than when he came to the throne, and he had safely bridged the transitional period between the Middle Ages and the Renaissance.

Bacon said of the first Tudor king, that he deserved to rank with Louis XI. of France and Ferdinand of Aragon as "the three magi of kings of these ages."

FIG. 5.—Fforstaller and Regrator of Marketts and Feyres and Vitellars,* 1509.

The marriages that he arranged were all designed with the view of consolidating the position of England. He married his daughter to James IV. of Scotland, and his eldest son was betrothed to Katherine, the daughter of Ferdinand and Isabella of Spain. Their marriage in 1501 was to have disastrous consequences, for Arthur died after five months of married life, and Katherine married Arthur's brother, Henry VIII. A papal dispensation had to be obtained for this marriage, and was at the root of much of the trouble in Henry's VIII.'s time.

Now let us pass to a consideration of the everyday things in England in the sixteenth century, and see what the people looked like.

The coloured plate, Fig. 6, shows the costume of the time. In Part I. we saw how the middle part of the

* Fforstaller was one who bought goods on the way to market; Regrator one who created a corner in goods in the market. A certain cure for profiteering.

fifteenth century was a period of great extravagance, and dress was made to distort rather than clothe the figure. Men's garments either trailed on the ground or were cut excessively short, head-dresses were monstrous, and shoes so long and pointed that they were fastened up to the knee. It is curious to notice how each period has its own type of design, and how this runs through everything made during that time. The detail of fifteenth-century architecture was reflected in the dress, and when the Renaissance came, the somewhat pointed forms of the Gothic period changed and became like the architecture, round and fuller in character.

Now in the reign of Edward IV. this spirit of extravagance began to die out, and dress therefore became gradually simpler. This continued until the end of the reign of Henry VII., to which period belong the first two figures of our illustration, Fig. 6. Notice the dress of the lady. The surcoat has quite disappeared, and her gown is simple. The bodice is cut square to show the white partelet at the neck, and fits the figure closely. The sleeves are full and the skirt is gathered into the waist with a jewelled belt. Under-sleeves were worn, probably attached separately. The high head-dress has given place to a flat kerchief-like covering. The man standing with this lady wears a flat velvet cap and a tunic and hose covered by a loose full gown with hanging sleeves. Notice his shoes, which are simpler and more natural in shape than hitherto. In these two figures we have a good example of a style in its intermediate stage, before it has had time to become exaggerated, and so spoilt.

The second lady belongs to the next reign, that of Henry VIII. Her bodice is stiffened, also the skirt, which is open in the front to show a richly embroidered kirtle. Her hanging sleeves are fastened back so that the beautiful brocaded lining is displayed. The under-sleeves are slit from elbow to wrist and puffed with lawn. For the first time we see ruffles at the wrist. The kerchief has been

FIG. 6.—Costume. XVIth Century.

XVIIth Century Costume, opposite p. 88. XVIIIth Century Costume, opposite p. 150.

To face p. 6.]

altered and the ends are caught up on to the top, forming a three-cornered head-dress.

The interchange of courtesies between Henry VIII. and the French Court, led to a great influx of French fashions, and men's dress became extremely rich and heavy. Every garment worn by the second man in this illustration is wonderfully slashed, laced, and embroidered. The outer coat is of velvet or heavy silk, and is lined with fur ; the short breeches or trunks hidden by his doublet are of the same material. The sleeves are bolstered and slashed. The doublet or inner coat is also richly trimmed, and though in this illustration it is closed, it was often opened to display a richly embroidered shirt or French chemay beneath. The slashed shoes are very broad. The flat velvet cap is plumed, and the gentleman's hair is closely cut, following the French fashion rigorously enforced at the court of Henry VIII.

The third couple belong to the reign of Queen Elizabeth. Dresses were slowly becoming stiffer, more ungainly, and more covered with ornament, until the climax came in the shape of the monstrous wheeled farthingale, which came into being towards the latter half of Elizabeth's reign, and lasted well on into the reign of James I. This farthingale consisted of a very full gathered skirt which was stretched out over a large hoop round the hips, falling from that, straight to the ground—a very ungainly and ugly fashion. Bodices were stiff and peaked, and amongst wealthy women embroidered with gold and jewels to an extraordinary degree (see Fig. 6). Ruffs are of Spanish origin. They began as cambric collars (notice the second man's costume), and became larger and more pleated and wired, until similar to those on the third couple in the picture ; these, however, are very moderate, both in shape and size. Special sticks were used to plait these ruffs, called pokesticks. An alternative fashion to this was the wearing of large fan-like collars, made in lawn or cambric, these materials being first brought to England in this reign.

These fan-shaped collars reached immense proportions, sometimes two or three layers of cambric being used, each wired to stand stiffly up and away from the head. An example is shown on the ladies in the hall (Fig. 31).

An interesting little account of Queen Elizabeth's clothing as a child, is given in a letter from Lady Bryan, found amongst State papers of the period. After Anne Boleyn's disgrace and death, the Princess Elizabeth was put under the care of Lady Bryan, and was apparently rather neglected by her father, Henry VIII., and those at Court, for Lady Bryan writes, asking for clothing for the little girl. She says: "She (Elizabeth) hath neither gown, nor kirtle, nor peticoat, nor no manner of linen, nor foresmocks (pinafores), nor kerchiefs, nor rails (night-dress), nor body stitchets (corsets), nor handkerchiefs, nor sleeves, nor mufflers, nor biggens (gaiters or soft boots)." We must remember that children wore just the same clothing as their elders, so that the inventory of a child's needs, would be nearly identical with that of a grown-up person. Many tales could be told of Elizabeth's gowns when she was a Queen, and if she lacked clothes in her youth she certainly made up for it in later years.

An account of the dress that Mary Queen of Scots wore to her execution, may be found interesting, perhaps, to girls:

"Then did she apparel herself after this manner, in borrowed hair, having on her head a dressing of lawn edged with bone lace and above that a vail (veil) of the same, bowed out with weir (wire), and her cuffs suitable; and about her neck, a pomander chain and an Agnus Dei hanging at a black ribband, a crucifix in her hand, a pair of beads at her girdle with a golden cross at the end. Her uppermost gown was of black satin, printed, training upon the ground, with long hanging sleeves trimmed with akorn buttons of jet and pearl, the sleeves over her arms being cut, to give sight to a pair of purple velvet underneath; her kirtle, as her gown, was of black printed satin: her bodice of crimson

FIG. 7.—A Portrait of Queen Elizabeth.

satin unlaced in the back, the skirt being of crimson velvet: her stockings of worsted, watchet, clocked, and edged at the top with silver, and under them a pair of white: her shoes of Spanish leather with the rough side outward."

The gown spoken of here would be a garment often worn at this time, and sometimes called a mandeville. One can still be seen at South Kensington Museum. It was a long mantle or tunic open and unfastened in the front, with long unused sleeves, the arm coming through an opening by the shoulder.

To return, though, to our illustration. The third lady wears a feathered hat, and under it the small French hood brought into fashion by Anne of Cleves, and still worn. The hair was as a rule elaborately curled and dressed high, and was often covered with a jewelled caul or net. Many laws were in force regarding dress, and at this time citizens' wives were obliged to wear white knitted caps of woollen yarn, unless their husbands could prove themselves to be gentlemen by descent. In the reign of Queen Mary, all London apprentices wore blue gowns in winter and blue cloaks in summer, with breeches of white broadcloth and flat caps. Servants might not wear their gowns longer than to the calf of the leg.

The third man in our illustration wears a peaked doublet, of the same shape as that worn by the lady. It is, like that of his companion, elaborately ornamented, and the sleeves are padded. He wears trunks, which are the very short stuffed breeches, trunk hose which reach to above the knee, and hose or stockings. These trunk hose are the beginning of the breeches of later days, and mark the end of the long chausses of mediæval times. A later type of Elizabethan dress will be seen in the illustration of the hall, page 54, where some of the men wear no trunks, but trunk hose and hose, the former padded until they resemble bolsters. Later still, the padding was omitted, but the fullness retained, and they were then called galligaskins, gradually becoming narrower until they developed into the

full breeches worn by the Cavaliers. Short cloaks to the hip were largely in use, and were often made of perfumed leather. Notice also that the gentleman's shoes have heels, and more nearly approach to modern ones than any before.

Having gained some idea of the appearance of sixteenth-century men or women, we will now consider their doings. We said in the introduction that even the appearance of everyday things was altered, and this was not to satisfy capricious fancy, but because the life of the time was altered, and the things used, reflected this.

In the fifteenth-century chart we noted how the Turks captured Constantinople in 1453; one result of this was that scholars from that city, where the Greek tradition had never wholly died away, fled to other parts of Europe. In Italy they formed a school of learning which became interested in Greek literature. Caxton started printing at Westminster in 1476, and this helped to spread here what was called the Revival of Learning. Grocyn, a Fellow of New College, gave Greek lectures at Oxford. It is very

FIG. 8.—A Renaissance Doorway.

difficult for us to understand now, how wonderful these must have seemed to people knowing only mediæval literature; perhaps boys and girls can judge a little by remembering their first impression of, say, "The Frogs," by Aristophanes. The difference is much like the two sorts of type used for printing. The former is black letter, very decorative to look at but difficult to read; the latter, expressed by Greek and Roman characters, clear and simple.

Erasmus, born in 1467, was first a monk, but obtained release from his vows from Julius II. He came to England in 1497 and met Sir Thomas More and Dean Colet. The influence of these men was to be tremendous, and they were all very learned, sincere, and good. Erasmus said: "I have given up my whole soul to Greek learning, and as soon as I get any money I shall buy Greek books—and then I shall buy some clothes." To Colet and Erasmus, Greek meant that they could study the Gospels from the original sources. We must remember that though these men wished to reform the Church, they had no desire to break away from its teaching; the form the Reformation took in the end was repugnant to them, and Sir Thomas More laid down his life rather than surrender his principles.

There is an interesting account of a visit paid by Erasmus and Colet to Becket's tomb at Canterbury. They saw a crowd of pilgrims moved to ecstasy at the sight of a handkerchief that had belonged to the saint, which the monk in charge allowed the people to kiss. Erasmus scoffed, that even if genuine it only served for the saint to wipe his nose upon, and he and Colet offended the custodian by saying so. Later, Erasmus was to write: "We kiss the old shoes of the saints, but we never read their works." He also wrote a book of Pilgrimages to Saint Mary of Walsingham, and Saint Thomas of Canterbury, and in this we hear that "King Henry VIII., in his second year, shortly after Christmas, between the Twelfth-day and the Queen's churching, rode here; and in the said year, May 14, six shillings and eightpence was paid to Mr. Garneys for the King's offering."

Queen Katherine wrote to Henry, who was busy in France, telling him of her "Red Cross" work and the victory at Flodden, and said: "And now goo to our Lady at Walsingham, that I promised soo long agoo to see." This is all of interest, when we remember that Henry was declared Defender of the Faith by the Pope himself, and that a few short years after, his outlook had entirely changed, and his commissioners despoiled the monasteries and broke down the shrines. It was Luther's action which gave rise to this. Born in 1483, he went to Rome as a young man, and fled away, saying, "Let all who would lead a holy life depart from Rome." In 1517, when Luther was 35, he left the monastery at Erfurt and went to Wittenberg. The Pope at this time was in need of money, and sent people all over Europe to sell dispensations, which meant that by paying money the faithful could indulge in forbidden pleasures. The Pope's agent, Tetzel, went to Wittenberg, and Luther nailed his protest on the church door there, saying that the Pope's indulgences could not take away sin. Luther was commanded to go to Rome, but declined; a Cardinal Legate was sent to Augsburg, and Luther had to appear before him; he went there, and the Legate asked Luther to recant, and on his refusal, he was excommunicated. The Pope issued a second Bull, which Luther burned in the square at Wittenberg in 1521; called upon to defend himself at Worms, he did with so much success that he went free, and the Reformation became a fact. Erasmus was rendered miserable by standing between the two extreme parties; like More and Colet, he realized that the Church

FIG. 9.—An Apprentice going to draw water, 1572.

needed reformation, but hated the methods by which it was accomplished.

All this was to have the most tremendous effect on life and things. Had Henry VIII. maintained the promise of his youth, without the excuse of having married his brother's wife by papal dispensation, much of the ugliness might have been avoided. The happenings of his reign led to the fires of Smithfield in Mary's time. The people who fled from England then, came under the influence of Calvin, and when they returned in Elizabeth's reign were known as the Marian Exiles. They were dour, hard, and intolerant, though very able, and by a chain of circumstance we cannot elaborate here can be connected with those Pilgrim Fathers who sailed away in the *Mayflower* in 1620.

We can now leave history a little, and turn again to things. When we were writing Part I. it occurred to us that one of the first things of importance which must be described was the ship ; because with its aid William gained possession of the Narrow Seas, and was so enabled to defeat Harold at the battle of Hastings. It was an early illustration of what is meant by Sea Power. In Part II. we must do much the same, and give early consideration to the Navy because with its aid, in the sixteenth century, we maintained our hold on the Channel, and defeated the Armada. Had it not done so, then all the things we are going to illustrate would have been cut to a different pattern. However, this is not a real history book, so boys and girls who want to know what "English Seamen of the Sixteenth Century" were like, should read the splendid book by Froude which bears this title.

We can only give an outline. Columbus discovered America in 1492, and Spain benefited by this to an extraordinary extent. Ferdinand had laid solid foundations for her power, and on these an empire was built which stretched across to the New World. The Spaniard ruled the seas, though challenged by us, and continued so to do until in 1588 came the great trial of strength, and the Armada was

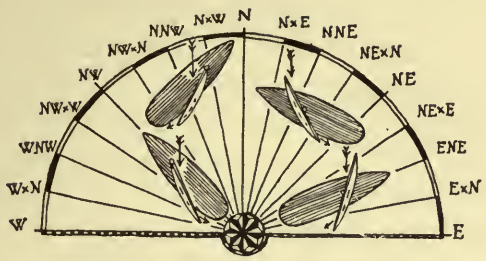

FIG. 10.—Sailing Diagram.

defeated. We were enabled to do this because we had fine seamen and ships. It will be interesting to see how this came about. All the nations had been stimulated by the discovery of America, and fabulous tales were told of the wealth to be obtained there. The Revival of Learning led to an intense interest and curiosity in other people's doings; a spirit of adventure was in the air. Wise old Henry VII. realized all this, and the necessity for being up and doing. The first English expedition to America sailed in 1497, under John Cabot. Henry built the *Regent*, and the *Sovereign*, both larger and more powerful than any ships which had gone before. The *Great Harry*, launched in 1514, was the wonder of her day, and Henry VIII., continuing the good work of his father, can probably be regarded as the founder of the Navy. Before this, ships had been provided by the Cinque Ports. He greatly encouraged the seamen of his time, and William Hawkins sailed under his flag to Guinea; later, in Elizabeth's time, his son Sir John Hawkins engaged in the slave trade, and opened the route to the West Indies. In 1577 Drake sailed out of Plymouth Sound in the *Pelican*, of only 120 tons, the *Elizabeth*, of eighty tons, and two sloops, of fifty and thirty tons. He sailed clean round the world, and frightened the Spaniards out of their wits, because they saw that presently a nation which could produce such sailors would challenge them, and that it meant a fight. This was the training which had gone before the Armada, and produced the men and the ships.

In Part I. we saw how the Crusaders, going into the Eastern seas, were struck by the greater development in shipbuilding they found there, and the northern men

adopted the lateen, or leg-of-mutton sail, as part of their rig in the fifteenth century. The reason for their doing so was that it enabled them to sail a little closer to the wind, and made it easier to work their ships. Take the diagram, Fig. 10. To the right hand is shown a boat rigged with one square sail; the wind is due N., and the boat is shown as sailing to within six points of the wind. This means she is six points by the compass off due N., the direction in which it is wished to progress. The reason for this is that it was not possible to brace the yards back any flatter because of the shrouds and back stays; and the angle of the yard to the hull is very important, because progress is made by sliding along from under the pressure of the wind on the sail, and the yard fixes the set of the sail. When the boat goes about on the other tack, she must needs be carried round into the wind by momentum, and during this time the yards have to be braced to the opposite angle. The square sail does not help, because it cannot get her any nearer to the wind; so the boat might be prevented from getting round by a head sea, and fall off, and then must needs try again. It is obvious, then, that if she has a lateen sail in addition, which can be set flatter, as shown in the diagram on the left-hand side, the boat can be kept in the wind when going about, for a longer period, and so have less space in which to depend on momentum only.

The right-hand side of the diagram represents the best that a mediæval boat fitted only with square sails could do. She was at her *best* with the wind right aft. The left-hand side of the diagram illustrates a cutter or hoy rig, which is fore and aft and descended from the lateen. Here one is not hampered by yards and shrouds, and the boat can get to within four points of the wind. But the fore and aft was at its *worst* with the wind due aft; a combination of the two rigs was what the old men aimed at. They did not at once develop the lateen into triangular head-sails, stay-sails, and spanker; this was only done gradually, as we shall see by the illustrations. What they did do in the

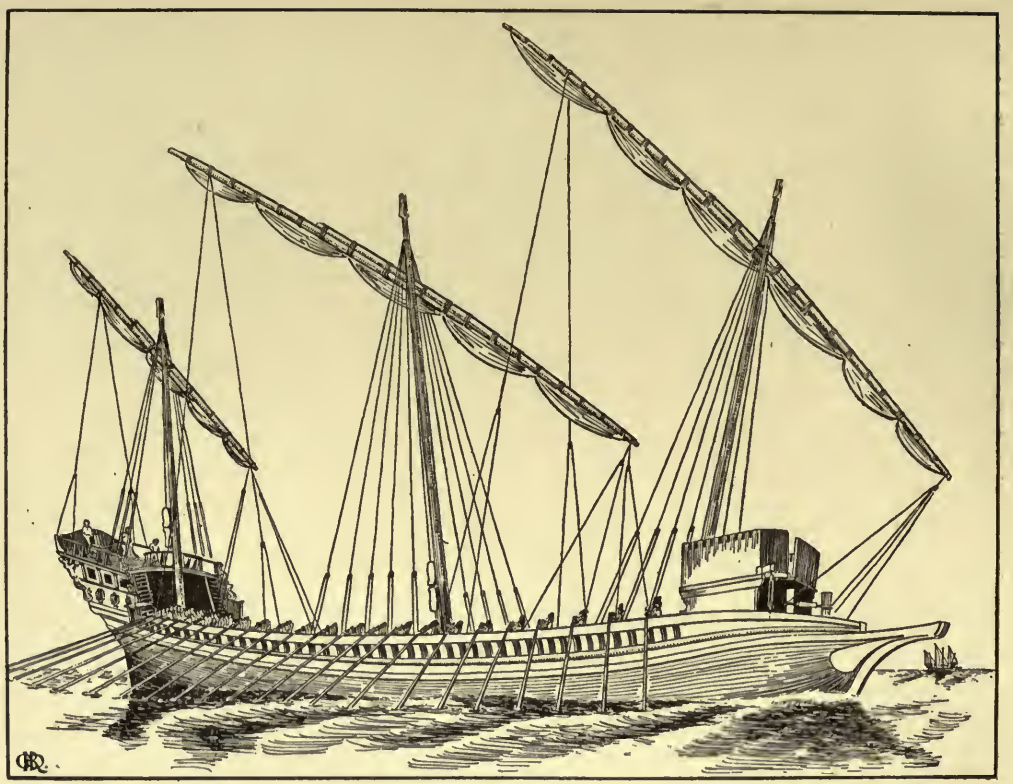

FIG. 11.—A Mediterranean Galley.

Galleon, p. 19. *Ark Royal*, p. 21. 17th-Century Ship, p. 91. 18th-Century Ship, p. 152. Clipper, p. 154.

fifteenth and sixteenth centuries was to adapt the lateen to the mizzen and Bonaventure mizzen, and the idea of this must have been to enable them to change over from one tack to the other more readily ; it could hardly have been to lay their ships closer to the wind, because the hulls were not high enough in the bows to make the attempt desirable.

Fig. 11 is of a Mediterranean galley, and has been drawn from a model at the Science Museum at South Kensington, which is supposed to have belonged to the Knights of Malta. Though later in date than the sixteenth century, it can be taken as typical of the Eastern galley, which influenced the design of the Elizabethan galleons. Here it should be explained that galleon meant a man-of-war ; gallease was a smaller boat, like the frigate later on. So far as the galley illustrated is concerned, it has the beak head, used for ramming, and the forecastle. Then the main deck, with twenty-two long sweeps each side for use in calm weather ; these were manned by slaves, who sat on benches several to each sweep. Up and down the deck a raised gangway ran between the benches, from whence the overseers could wield their whips against any slave not pulling his weight.

In *Westward Ho!* Salvation Yeo is made to say, when telling his experiences to Sir Richard Grenville and Amyas Leigh : "I must have two hundred stripes in the public place, and then go to the galleys for seven years. And there, gentlemen, ofttimes I thought that it had been better for me to have been burned at once and for all : but you know as well as I, what a floating hell of heat and cold, hunger and thirst, stripes and toil, is every one of those accursed craft."

Now the build of the hull of the galley influenced ship design for a long time, as we shall see, and we have already discussed the influence of the lateen or leg-of-mutton sails which are shown furled on the foremast, mainmast, and mizzen.

The galley's length is given as 165 feet, breadth 22 feet.

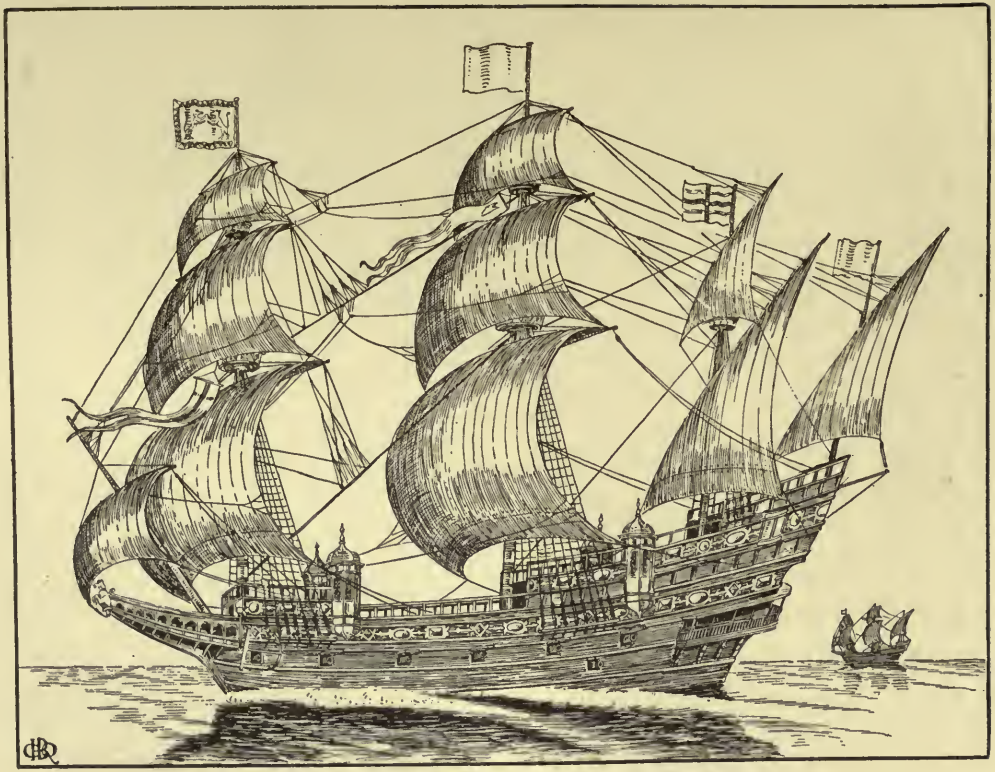

FIG. 12.—An Elizabethan Galleon.

Galley, p. 17. *Ark Royal*, p. 21. 17th-Century Ship, p. 91. 18th-Century Ship, p. 152. Clipper, p. 154.

The next illustration (Fig. 12) is of an Elizabethan galleon with a beak head closely resembling the galley, forecastle, and high poop. The amusing little turrets, and the ornament, show how closely related the architecture of the sea was to that of the land. The open stern galley is a new feature. So far as rig is concerned, we now have a spritsail on the bowsprit. The foremast and mainmast were square rigged, and the main interest is in the lateen sails on the mizzen and Bonaventure mizzen. Nettings were used over the waist of the ship as a defence against boarders. Sometimes the ends of the bowsprit, and yards, were provided with hooks to catch in and cut the enemy's rigging when at close quarters. The sails are shown with detachable bonnets laced on, which could be removed instead of reefing. It was at this period that top masts were arranged so that they could be lowered.

Fig. 13 is of the *Ark Royal*, drawn from a print at the British Musuem. This fine boat was built for Sir Walter Raleigh in 1587, but was sold to Queen Elizabeth for £5000. She was the flagship of the fleet which defeated the Armada, and as such, entitled to our respectful consideration. Her tonnage was 800, and crew 400; in 1608 she was rebuilt and named the *Anne Royal*. Froude gives us a picture of the memorable council of war which was held in the main cabin of the *Ark*, on Sunday afternoon, August 8, 1588. The Armada had been chased up Channel, and if left undisturbed would have recovered and been ready for Parma and his troops at Dunkirk, so "Howard, Drake, Seymour, Hawkins, Martin Frobisher, and two or three others met to consult, knowing that on them at that moment were depending the liberties of England." How they decided on fire ships, and the effect of these on the Spaniards' nerves, is matter for abler pens than we possess; our main concern is to show something of the appearance of the *Ark*.

Her hull was still on galley lines, and here it can be noted how the term quarter-deck came about. There is, starting from the bows, first the forecastle, then the

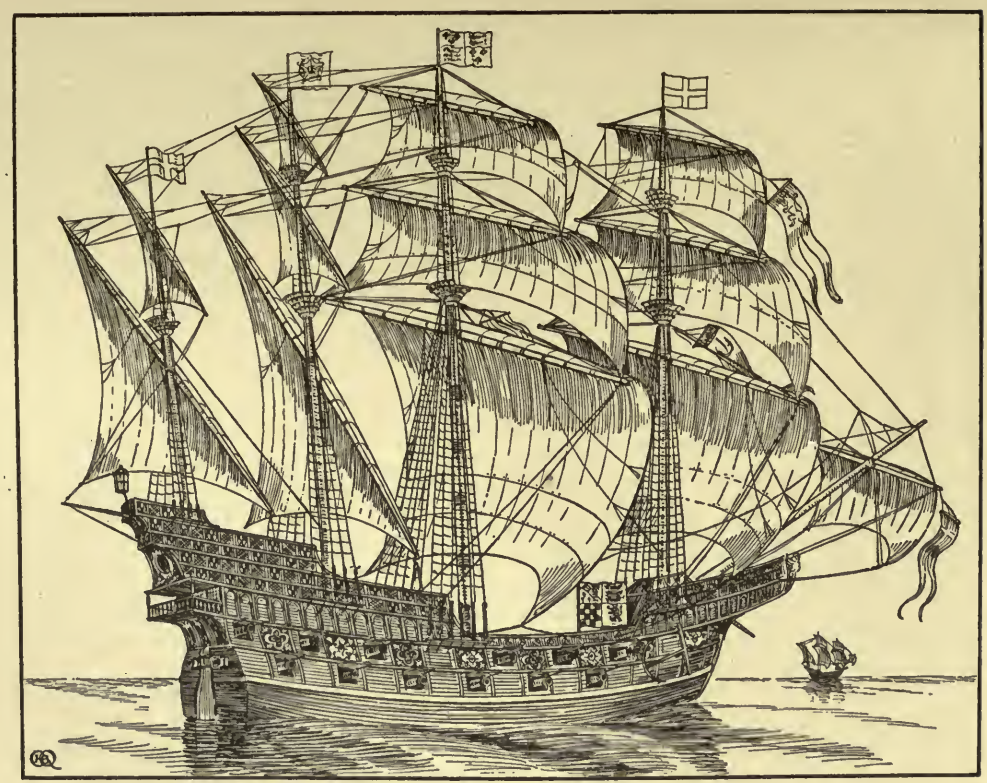

FIG. 13.—The *Ark Royal.*

Galley, p. 17. Galleon, p. 19. 17th-Century Ship, p. 91. 18th-Century Ship, p. 152. Clipper, p. 154.

waist of the ship ; of the remaining part, the first half was called the half-deck, the next portion the quarter-deck, because it occupied roughly one-quarter of the space, the remaining portion aft was the poop. The rig is the same as that described for the galleon, only the mizzens are more liberally provided with lateen sails.

Elizabeth continued the wise policy of her father and grandfather, and encouraged trade. She granted the first charter to the East India Company in 1600, and so laid the foundation of our Eastern Empire. There were only five ships in the first fleet of the Company which sailed, and the largest of these, by name the *Dragon*, was only of 600 tons, with a crew of 202.

Hakluyt, who published a book of voyages, talking of English trade in the sixteenth century, says the ships of London, Southampton, and Bristol traded with Sicily, Tripoli, and Beirut in Syria, carrying there "fine kerseys (cloth) of divers colours, coarse kerseys, white western dozens, cottons, certain cloths called statutes and others called cardinal whites, and calf-skins, which were well sold in Sicily." They brought back silks, camlets, rhubard, Malmseys, muscadels and other wines, sweet oils, cotton, wood, Turkey carpets, galls, pepper, cinnamon, and other spices.

The sixteenth century is also noteworthy for its voyages of discovery. The N.E. and N.W. Passages were thought to lead to India. Sir Hugh Willoughby was one of the first of the discoverers to lay down his life in this cause. Hakluyt tells us that the sixteenth-century sailormen found that, in tropic seas, "a kind of worm is bred which many times pierceth and eateth through the strongest oak that is ; therefore that the mariners might be free and safe from this danger, they cover a piece of the keel of the ship with thin sheets of lead."

If the sixteenth century is memorable for its English seamen, it has as well another claim on our attention, in that so many schools were then founded. Starting with

St. Paul's, 1509, we have Berkhamsted, 1541, Sherborne, 1550, Shrewsbury, 1551, Bedford, one of the sixteen schools founded by Edward VI., 1552, Repton, 1557, Highgate, 1565, Rugby, 1567, Harrow, 1571, Uppingham, 1584, and many others.

FIG. 14.—A Boy of 1509.

The Tudors, who were themselves very well educated, determined that their subjects should enjoy the same privilege; in many cases the buildings they provided are still serving the same purpose.

There is, however, a general tendency to think that grammar schools did not exist before this time, and that education was in the hands of the monks, but this was not so. We saw in Part I. how the Benedictine monastery had a training school for novices who wished to become monks, and sometimes another in connection with the almonry, where poor boys were trained for the choir. The precentor taught them singing, and such song schools were the elementary schools of the day. Where there was a town, it is probable that the townsmen and guilds had their own grammar school. The foundations of secular canons, like Chichester, Wells, York, Southwell, Lincoln, Hereford, and Beverley, were more interested in education than the monastic foundations, and they maintained schools, or licensed people to keep them. Generally there was a theological school, under the chancellor, a grammar school, under a master appointed by the chancellor, and a song school under the precentor. On page 29 we describe the difference between secular and monastic foundations.

There were collegiate churches which carried on the same work, like Winchester and Eton. William of Wykeham founded Winchester, as early as 1382, for

"seventy poor and needy scholars, clerks, living college-wise therein and studying and becoming proficient in grammaticals or the art, faculty, or science of grammar." Wykeham also founded New College, Oxford, and boys went there on leaving Winchester; and they went up at an earlier age than now. Eton came into being in 1440, and Henry VI. arranged for it to consist of provost, ten priests, four clerks, six chorister boys, and "twenty-five poor and needy scholars to learn grammar there." The Eton boys of the fifteen century said the Matins of the Blessed Virgin while making the beds in the dormitories before five o'clock in the morning. King's College, Cambridge, was founded in connection with Eton.

Chantry schools were attached to a church, where the priest taught children, as well as singing Masses for the founder. The chantries were dissolved in 1547.

Grammar schools were sometimes founded in connection with colleges, as at Queen's College, Oxford, where the boys served as choristers, but had masters of their own and dined in hall with the scholars.

In the Middle Ages the schools taught grammar, logic, and rhetoric, called the Trivium; arithmetic, music, geometry, and astronomy, the Quadrivium; and teaching was mainly oral—this had to be, because, before printing became general, books were far too expensive to be used for class-work. A boy was taught to hold his own in wordy disputation, and to argue on such abstruse questions as—How many angels could sit on a pin's point? We still talk of a Senior Wrangler, and originally this did mean one who could hold his own in disputation. Mediæval education was severely practical; it fitted a man to be a lawyer, but denied him the wider interests which the Renaissance supplied later. The patron saints of schoolboys were St. Katherine of Egypt and St. Nicholas of Myra.

St. Paul's School, founded by Dean Colet for 153 boys, was "for the continuation of a certain school in the cemetery of St. Paul's." The boys were to be taught "All way in

FIG. 15.—"Free Scole within the towne of Berkhampstedde."

good litterature with laten and greke and goode auctours such as have the veray Romayne eliquence joyned withe wysdome, specially Cristyn auctours that wrote theyre wysdome withe clene and chast laten other in verse or in prose." Wolsey founded a school at Ipswich from which boys went up to Christ Church, Oxford. The City Companies played their part, and the Mercers were named as trustees of Dean Colet's School, and the Fishmongers still are for the school at Holt founded by Sir John Gresham in 1555. It is a splendid sign of the sixteenth century that it was held to be a notable thing to found schools, and these were not only for one class. At the sixteenth-century Harrow the scholars were to be of "the poorest sort, if they shall be apt."

Berkhamsted School, which forms the subject of our illustration (Fig. 15), was founded by another Dean of St. Paul's, John Incent, in 1541, who arranged for "one Free Scole within the towne of Berkhampstedde, of one mete man being a scolemaster, and one other mete man being an ussher for the techyng of children in grammar frely, withoute any exaccion or request of money for the techyng of the same children." An Elizabethan writer said of the school: "Th'ole building is so strong an faire that the like Grammar Schoole for that point is not to be seene in the whole realme of England"—evidently an enthusiastic old boy.

We have taken liberties with the buildings, and, by removing certain modern excrescences which are not sightly, show the school as it was in Henry VIII.'s day. The large central windows mark the hall. On the right hand lived the "one mete man being a scolemaster," as does his successor of to-day; on the left was the house of the "other mete man being an ussher," and probably boys who were boarders lived in their houses.

The interior of the school hall is shown in Fig. 16, and here again some restoration has been necessary. The hall still remained the central feature of almost any secular

FIG. 16.—The Old Hall, Berkhamsted School.

building ; here the boys were taught, sitting in classes round the room rather like a Sunday school of to-day, and there were not any separate class-rooms. Boys worked long hours, from six till eleven in the morning, and one to six in the afternoon in the summer, and two hours less in the winter. It was not all book work, though ; boys and girls were trained in hawking, hunting, archery, and playing upon the lute and virginals as part of their education. One of the school orders at Harrow was : "You shall allow your child at all times bow-shafts, bow-strings, and a bracer (sleeve guard) to exercise shooting."

Holidays were few, and must have seemed far between. At Shrewsbury there were allowed eighteen days at Christmas, twelve at Easter, and nine at Whitsuntide.

Roger Ascham was the tutor of Lady Jane Grey and Queen Elizabeth, and must be remembered as one of the first of the great schoolmasters. His book, *The Schole-master*, published in 1570, marked a great advance in education.

The Colleges were much like the schools, or for that matter the houses of the period—in fact, the Oxford or Cambridge College of to-day affords an excellent example of the mediæval method of house-planning which obtained up till Elizabeth's time. There was the hall with its screens, the buttery, and kitchen. A chapel was included later, but did not form part of the early mediæval Colleges, the students attending the parish church. The hall originally served for common-room as well. All this part of the plan usually occupied one side of a square quadrangle. Around this later were grouped the men's rooms, like the lodgings in an Elizabethan house. College rooms were used by more than one man, as now ; the larger as a dormitory for perhaps four men, and the smaller as a study ; now the positions are reversed. On the side of the quad opposite the hall came the gatehouse, like the house plan, and here the porter mounted guard, and as an additional precaution the warden's lodging was generally over and

around the gateway. Of course all Colleges did not follow this plan ; there are all sorts of delightful variations of the idea, and skilful adaptations of it to suit the peculiarities of different sites. We hope some of our readers will become architects one of these days, and to such we recommend a reference back to the plan of Benedictine monastery, p. 28, Part I., and a linking up of this, the inspiration, through the plans of the intervening centuries with the final development in the sixteenth century.

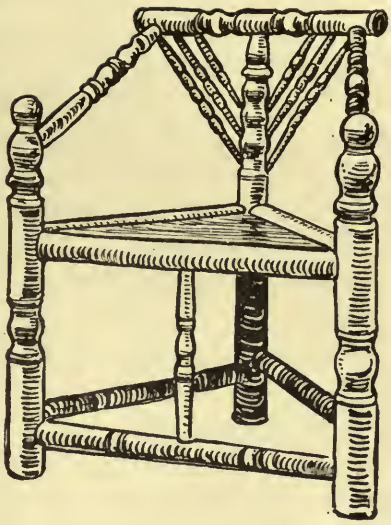

FIG. 17.—Tudor Chair.

We still talk of Halls and Colleges at Oxford and Cambridge ; originally the former were more like hostels for students attending lectures at the University.

A few notes are necessary as to what happened to the cathedrals in the time of Henry VIII. We know boys and girls find the subject confusing.

In Part I. we described the constitution of a Benedictine monastery, and pointed out how many of these great churches we now call cathedrals were, in pre-Reformation times, the private chapels of the monastery. But if the abbot happened to be a bishop as well, and the church contained his throne, then it became a cathedral. At the dissolution of the monasteries, the monastic cathedral was administered by a chapter of secular canons, and these were said to be of the New Foundation. But during the Middle Ages as well there had been non-monastic cathedrals administered always by secular canons, like Wells, Exeter, and Salisbury, and these were called as of the Old Foundation.

Secular clergy have existed from the earliest times. They were the parish priests, and canons of cathedral and collegiate churches. They lived in the world, had their own houses, and frequently in very early days were married. They did not take the vows of poverty, chastity, and obedience, as the monks did, but agreed, as now, to obey the law of the Church. About the time of the Conquest, at Wells and Exeter the canons began to live in a community and became more like monks, but the custom never became very general.

In the old times the canons were resident. It is this fact which makes Wells Cathedral so interesting, because here we find the bishop's palace, deanery, and houses for the canons and vicars, and far more accommodation than would have been required for a monastic cathedral. Wells is much the same as it was in pre-Reformation days, because it is of the Old Foundation, and was never altered as were so many of the monastic cathedrals in Henry VIII.'s time, when the monks' quarters were pulled down because the same were no longer needed. Canons of the Old Foundation, who were not resident, appointed vicars to take their place, and these must not be confounded with the minor canons in cathedrals founded by Henry VIII.

There is often confusion between the names canon and prebendary, but in reality they mean the same. A man is canon by reason of being a member of the body of the dean and chapter; prebendary, as holding a certain canonry, or prebend (*præbenda*), or separate estate.

Both Winchester and Eton were founded as collegiate churches, with a chapter, or college, of clergy who made education one of their duties.

Our next illustration (Fig. 18) has been drawn to show a timber-framed house. From the earliest times houses had been built in this way, and such method of construction can always be accepted as evidence that at one time there has been a good supply of timber in the locality. The old workmen always used local materials, and by so doing

FIG. 18.—A Timber-framed House.

16th-Century House, p. 47. 17th-Century House, p. 97. 18th- entury House, p. 167. 18th-Century Town House, p. 169.

ensured harmony with surroundings; a house built of local stone, bricks, or timber, seems to fit in and tune with the countryside, and does so because it is so closely related to Mother Earth. Slates, for instance, imported into a tile country look out of key. So where sturdy oaks flourished you find timber-framed houses. The oaks were felled and sawn up by hand. Placed over a pit, a long two-handled saw was used by two men; the man on top of the log was the top sawyer; the one in the pit under, the bottom sawyer. Smaller stuff was squared and faced up with a beautiful tool called an adze, which now has nearly gone out of use. In shape it was like a garden hoe, with a longer and sharper blade, and shorter handle. The man using it stood on his work and chopped off thick shavings towards his foot; a skilful craftsman could face up oak to nearly the same smoothness as with a plane, but the general surface was more undulating and pleasant. This was really a great advantage. The old builders realized that oak was fibrous, and the more you followed the fibre the better, and this the adze did. When one of the writers was a boy (and only one of us could have been) there were old workmen who for a wager would take off one boot, put a penny under the big toe, bring their adze down, and nick the edge of the penny, and not damage the toe. This gives some idea of what dexterous handling of tools can mean.

In building a timber-framed house, the foundations and two or three courses above the ground were built in masonry to keep the oak away from the damp. On the top of this was laid a sill-piece, into this were framed the uprights, called studs, and the earlier the work is, the closer the studs come together; at the top of the studs was another horizontal sill, and the joists of the floor were rested on the top of this, and projected over the framing under. So stage by stage the floors jutted out until the gables were reached, and these again were finished off in overhanging "barge boards"; here the old carpenters enjoyed themselves by inventing beautiful pierced patterns that are almost lace-like

in their richness. The roof was sometimes covered with tiles, thatch, or thin stone slabs. The oak studs were filled between with wattle, rather like a hurdle is made now, and then plastered, and this is called wattle-and-daub work, or brick was used for the same purpose, and this is called brick-nogging. The oak was generally left to take on a pleasant grey tint by exposure to the weather, rather like a field gate is now; many half-timbered houses have been ruined in appearance in modern times by being tarred, and the result is altogether too startling and black and white to be pleasant.

FIG. 19.—Physician, 1562.

Now as to the sort of life which would have been lived in such a house as we have been describing, and the everyday things they would have used. A good deal of information can be obtained from old wills, and we give extracts from one which is extremely interesting. Thomas Quenell, of Lythe Hill, Chiddingfold, yeoman, died in 1571, and this is how he disposed of all his possessions: "ffirste I geve and bequeve my sowle into the hands of Almightie God my maker and his sonne Jesu Christe my redeamer throughe whose deathe and passion I truste to be saved and to have a gloryous and Joyefull resurection emonge the nūber of his electe."

There are various charitable bequests, but the main interest to us is the description given of the various parts of Thomas's house and the careful provision he made for the comfort of his wife Agnys; thus: "Itm̃, I geve and bequeve to Agnys my wyfe enduringe the tyme of her naturall lyfe my parler in the weste syde of my house at Lythehill w^ch adionethe to the hawle there, the chamber

FIG. 20.—Children of 1563.

over the same pler, the garret above the same chamber, the lofte over the hawle and the kytchen lofte w^th^ free ingres, egress and regres. Roome and fyer in the said hawle at all tymes and also halfe the kytchen, and fyer boote (firewood) to dresse meate and drincke, bake and brewe, and to doe all other necessaryes mete and convenyent in the same kytchen at all tymes and halfe the newe coope nowe standinge in the sayde kytchen."

Agnys as well was to have "all my oulde stable w^ch^ adioynethe to the weste syde of my house, the weste ende of my Raynge (barn or granary) to laye haye or strawe in, and halfe the rest of my Raynge, and also the upper gates for her cattayles." The will is thus of great interest because it mentions the surroundings of the house. Agnys also had "all my herber (garden) w^ch^ adioynethe to the easte syde of my saide house. And all my orcharde w^ch^ adioynethe to the sayde herber on the sowethe syde of my sayde house from the newe pale that adioynethe unto the sayde herber on the easte syde unto the home felde on the weste syde and extendethe from the sayde house on the northe syde unto the lyttle meade on the sowethe syde." The plan, Fig. 22, will help to explain all this. When Agnys dies it is all to revert to Robert, a brother, the heir, and who is to share the house with Agnys. She has a good deal of land left to her in other places, and a barn is mentioned, but for this she had to pay a rent to Robert. Thomas leaves to "Elynor Qwennell my cossyn twoe eweshipe," and £51, 13s. 4d. to be paid "to her at the daye of her maryage. And I will that she contynue untill the tyme of her maryage in service w^th^ Agnys my wife."

Robert Page, a servant, has one cow and £6, 14s. 4d.; Wiłłm Wodier, another servant, "one hecforde (heifer) bullocke; Wiłłm Allyn three ewe teggs; Agnys Todman one hecforde bullocke." Brothers and a brother-in-law are remembered, and "I geve to eũy one of my godchildren xijd. (12d.) that will requyre to have the same." Then the will goes back to Agnys, the wife, who is to have "Sixe of my beste keene (excepte one cowe named Lustye) fower hecforde wherof one blacke w^th a whitte sterre in the forhed, one Redde wyth a whitte backe one other Redde w^th a chynned (narrow strip of white) face and one browne w^th a whitte face." She had as well "six of my best oxen w^th yokes and chaynes meete for them my newe wollen wheles my yonge baye Amblynge mare my blacke Amblynge mare w^th a whitte steare in the forhed twoe steares nowe goynge in Anstrode the one havinge a brended (brindled) face and the other beinge a vallowe steare w^th a whitte face." Agnys in addition had two other heifers, twelve ewes, twelve lambs, "my fyve hoggȩ of one sorte beinge aboute twoe yeares oulde at Michaelmas laste, twoe Redde hogge goynge emonge my wylde hogges," and half the wheat, rye, and oats growing, and one acre of grass Thomas had bought and which was "to be mowen made and caryed awaye w^thin fortenighte after mydsomer nexte." Thomas left to his wife "all my poultrey whatsoever my three beste beddes w^th boulsters pyllowes and pyllowe coate belonginge to them my beste bedstedle (excepte one) all my sheatȩ (excepte three payer of canvas sheatȩ) all my beste blanketȩ (excepte one payer) my three best coverlette and one Qwylte all my pewter vessyll, (excepte fyve pewter platters twoe pewter disshes and one basone w^ch were my fathers) my beste and my leaste twoe candlestyckȩ my beste brasse potts, my beste and my leaste twoe kettles, and my kettle w^ch was bounde w^th yron by Hewghe the Smythe, my posnet (a little pot) of belle brasse, my leaste Skyllet [pot

FIG. 21.—My leaste Skyllet.

with long handle, see Fig. 21] of brasse, and the occupacon of my Cawdron as often as she shall have nede, so long tyme as she shall be dwellinge at Lyethehill aforsayde and also halfe of alman? of my wodden vessill to be equally divyded (excepte my beste vate and my best kyfe) [tub used in brewing]."

Thomas left to his wife "halfe my bakon at the beame (excepte the twoe greateste flytches and the twoe leaste flytches) halfe my Larde and greace, twoe of the beste flytches of dryed beefe, twoe of my beste table clothes, twoe of my beste towels, halfe of all my table napkyns, one dozen of my beste spones, my three beste stone cuppes, my beste cheste w^ch I nowe have to my selfe, and all the resedue of my cofers (excepte the beste of them) w^ch cofer ys nowe ys in the tenure of my sayd wyfe. The Resedewe of all my goode cattayls and chattayls moveables and ummoveables"—went to Robert, the brother.

The interest of all this is, that not only do we get an excellent idea of the house and its surroundings, but also of its contents, and one feels the better for knowing the name of that Elizabethan cow "Lustye." Lythe Hill still stands on the road from Haslemere to Anstead Brook, but alteration has made the house not so suitable for illustration as the one we have selected, Fig. 18.

The plan, Fig. 22, in conjunction with the sketch of the exterior of the house will explain the position of the rooms. The hall was as high as the ground and first floors at the two ends, so this meant two separate staircases to get to the two chambers—probably Robert the heir had the one over the kitchen. The servants would have slept in the garrets, and we saw the beginning of this practice in the fifteenth century. The plan is of interest as showing that with the simpler country folk the old mediæval type of arrangement was still adhered to; this can be seen by reference to the houses in Part I. At the same time, if this plan had been extended on the left hand by a buttery and winter parlour, it would have developed into the ⊓ type

of plan—a form said to have been adopted as complimentary to Elizabeth. Whole families were used to living together in those days, and it enabled them to have one fine house instead of many small ones. Erasmus wrote to a friend: "More hath built neare London, upon the Thames side, a commodious house, neither meane nor subject to envie, yet magnificent enough; there he converseth affably with his family, his wife, his son and daughter-in-lawe, his three daughters and their husbands, with eleven grandchildren."

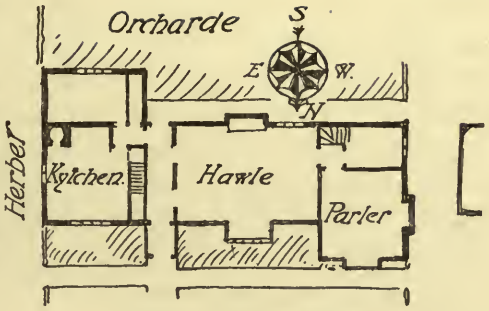

FIG. 22.—Plan of House.

Agnys seems to have had the larger share of the house, and poor Robert could only have had the chamber over the kitchen; he added a wing to the house later, but as he died in 1612, forty-one years after Thomas, he may have been unmarried when he succeeded. It is also very evident that Agnys intended to carry on farming operations on her own account.

The bequests of cattle and stock to servants are of interest, as showing that these men must have had holdings of land of their own, on which they could feed the beasts left to them by Thomas in his will; a farm labourer to-day would be rather embarrassed by a cow or even "one hecforde bullocke."

It may be as well to try to explain this. In Part I. we spoke of the mediæval system of land-holding, which we will now summarize, because it is very essential to understand this if we are to appreciate the change which came over England in the sixteenth century.

In a typical manor of the Middle Ages, the lord retained perhaps one-third of the land for his own use, and this was called the demesne, but it was not enclosed or fenced off, and

it formed part of the arable land on which crops were grown ; the remainder was divided between the villeins, and farmed by them for the common benefit. They shared the hay grown on the meadows, and their pigs under the charge of the swineherds fed on the acorns in the woodlands. The villagers paid for their share of the common fields by working for the lord on the demesne land for two or three days in the week, and they sometimes paid a little in kind, like eggs, or fowls, with the further obligation that they followed their lord to war.

This method of farming was called the open field system, and did not altogether die out in England until the end of the eighteeenth century.

The enclosures of which we hear so much started with the demesne land, and two causes contributed to this. These were the scarcity of labour caused by the Black Death of 1348, and the fact that it was more profitable to keep sheep, and sell wool, than grow corn. The lord often withdrew his demesne land in the common fields, and put them down to pasture ; this helped at first, because less labour was required to tend sheep than to grow corn, and the waste lands were enclosed for the same purpose. Later on, however, as the population increased, this became a great hardship, and men could not find work to do. In Part I. we saw how some of the landowners who could not get men to work their land, as villeins, started letting it on stock and land leases, and charged a rent ; from this class the yeomen developed, and judging by the number of small houses they built in the fifteenth and sixteenth centuries, they must have been prosperous then. But in the sixteenth century an altogether different spirit was introduced into land-holding. In the Middle Ages land was held to produce food, and to guarantee a supply of sturdy men-at-arms ; at the dissolution of the monasteries nearly one-fifteenth part of England changed hands, and the new landlords were a greedy, rapacious lot, who wanted to make things pay. Under the old system the land was worked

for the common good ; the new method allowed the pushing man to forge ahead, often at the expense of his fellows.

FIG. 23.—Constable of the Watch.

Sir Thomas More, one of the best Englishmen who ever lived, published his celebrated book *Utopia* in 1516, and in it he says of the land enclosers : "The husbandmen be thrust oute of their owne, or els either by coveyne and fraude, or by violent oppression they be put besydes it, or by wronges and injuries thei be so weried, that they be compelled to sell all : by one meanes therfore or by other, either by hooke or crooke they muste needes departe awaye, poore, selye, wretched soules." Till the beginning of the sixteenth century the monks had given alms, looked after sick and needy folk, and entertained travellers. At the suppression of the monasteries a very large number of people found themselves homeless, and this happened at a time when the number of men employed on the farms was being reduced by enclosures and sheep-keeping ; so a very miserable state of affairs came about. Laws were passed to make men work, but there was not any to do ; vagabonds were whipped and put in the stocks. The Tudors did their best to remedy matters ; more laws were passed that no one must hold more than one farm, or keep more than 2000 sheep ; that crops must be grown, buildings repaired, and men employed. It was not, however, until the middle of Elizabeth's reign that things improved. Then meat and corn began to fetch a better price, and that of wool declined, and this made the growing of crops and keeping of cattle profitable, and gave more employment.

Fitzherbert published his book in 1523, and this marked an advance in the art of agriculture.

While writing about country life we may as well include another of the drawings we have made to show the development of the windmill, though as this has been drawn from a mill which is still existing it should not be taken as typical of the sixteenth century. In Part I., p. 185, an illustration was given of a post mill, so called because the whole structure was balanced and turned on a great oak post set up and securely strutted. In this type, if the wind changed, the mill had to be turned round on its post by hand, until the main sails came into the wind; as this was very hard work, the millwright hit upon an ingenious labour-saving contrivance. This is shown in Fig. 24, and consisted of a vane set up on the end of the long fantail, or steps at the back of the mill. This vane did not operate while the main sails were in the wind, but if the latter changed and came from the side, the vane came into action, and its spindle, by means of bevel gears, turned the vertical shafting on the left, and this latter by more gears moved the carriage supporting the fantail around a circular track. Remember, the whole mill above the circular round house turned on its central post, so that as it was moved by the action of the vane, the main sails would come into the wind, and then the vane would be out of it, and so stop. The iron wheel and chain hanging from above the balcony operated a spindle through the main shaft, which opened and shut the louvres on the sails. The little balcony is a very pleasant piece of design, and the shoot for sacks at the side of the steps should be noticed.

The Tudors were great gardeners and fond of flowers, and their houses were set about with herbers and pleasant courts. There was a fore-court in front, and a base-court around which were grouped the stables and offices. A terrace against the house overlooked the gardens and parterre. The flower beds were edged with rosemary, lavender, marjoram, and thyme. Fig. 25 shows a delightful little

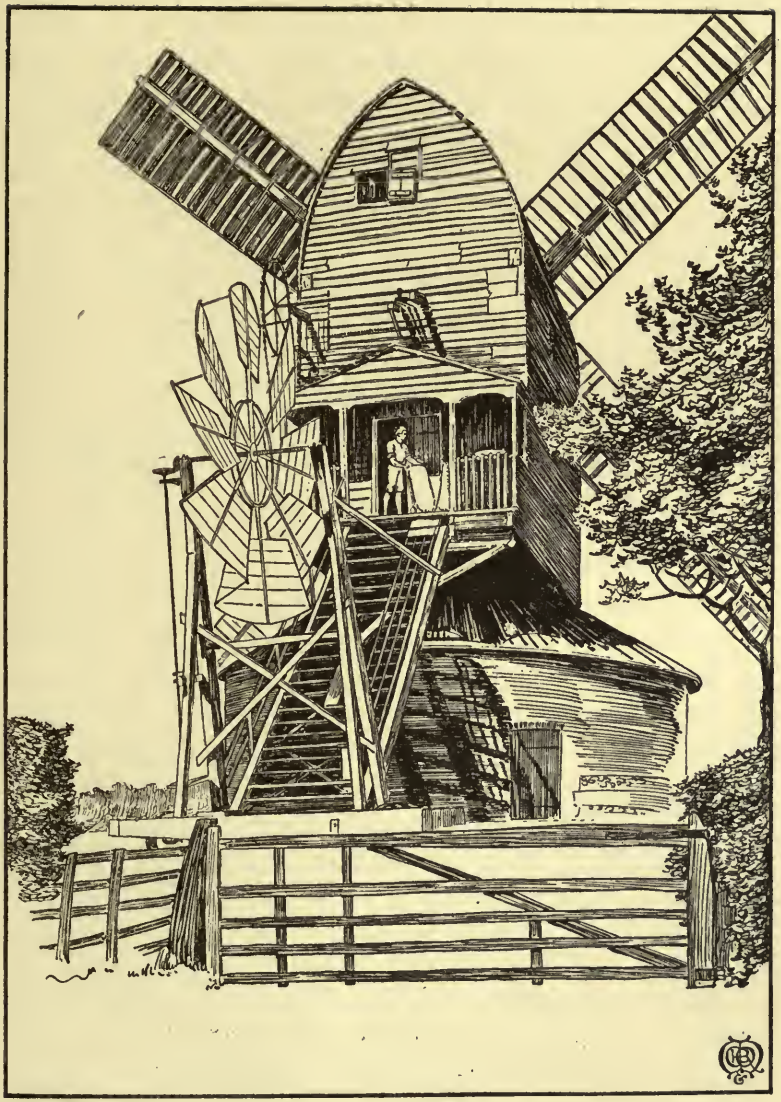

FIG. 24.—A Post Mill.

Smock Mill, p. 129. Tower Mill, p. 163.

garden, still existing at Hampton Court, which dates from the days of Henry VIII. Here that monarch may have walked with Anne Boleyn and the ladies of her Court. This type is called a formal garden, and the design probably came down from mediæval times. In the early days, people had to wall in their houses, castles, and monasteries for security, and even when this necessity had passed, the feeling remained that any garth, or garden, needed a wall, or hedge, as a frame. This meant a certain formality in design; paths were straight, yews were cut into quaint shapes, called topiary work, and mazes and labyrinths were popular. It was all very rational, because a house must have a certain square hardness about it, and looks bare if placed in a forest glade: a garden is the clothing of a house, and should be designed; so the effect is lost if the garden itself is a rather bad imitation of nature.

Here is a description of a Tudor garden: "It is so encompassed with parks full of deer, delicious gardens, groves ornamented with trellis work, cabinets of verdure, and walks, that it seems to be a place pitched upon by pleasure herself to dwell in along with health. In the pleasure and artificial gardens are many columns and pyramids of marble, two fountains that spout water, one round, the other like a pyramid upon which are perched small birds that stream water out of their bills. There is, besides, another pyramid of marble full of concealed pipes, which spirt upon all who come within their reach."

These hydraulic jokes appealed to the Tudors, and they loved flowers. This is what a Dutchman who came to England in 1560 said of the English people: "Their chambers and parlours strawed over with sweet herbes refreshed mee; their nosegays finely intermingled with sundry sorts of fragraunte floures, in their bed-chambers and privy rooms, with comfortable smell cheered me up, and entirely delyghted all my senses."

From gardens we pass to houses.

Our illustration (Fig. 26) is the plan of one of the

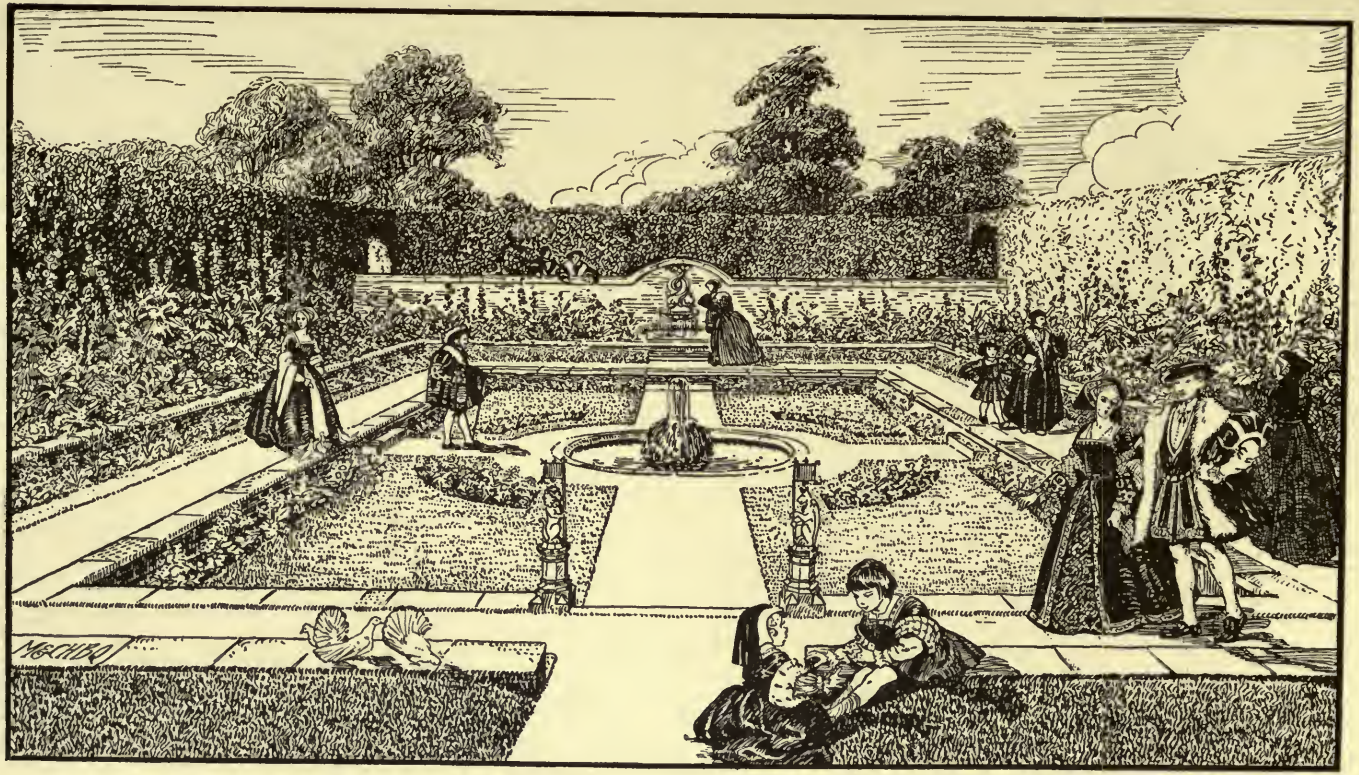

FIG. 25.—A Tudor Garden.

larger houses, such as were built by the more considerable landowners at the end of Elizabeth's reign. A on the left-hand side shows the ground floor, raised up sufficiently to have cellars under. The entrance is by way of the screens, into the hall at 1. The principal staircase is at 2, and the parlour 3 has a smaller room off it at 4. At 5 is the buttery, with the winter parlour at 6, back stairs 7, kitchen 8, pastry 10, with the bolting-house off it at 9, and 11 is the inner court. B is the first floor, access to which is gained by the staircases 2 and 7 ; 12 is the gallery, 14 the great chamber, and 13 the bedrooms. It will be noticed that the type of plan follows in many ways that of the fifteenth-century house shown in Part I., on p. 157. The hall, winter parlour, and kitchen offices come in much the same position, but the house has better accommodation, planned in a more compact way. The types seem to have been like this one, with the rooms arranged round an inner court, or spread out like an ⊓ or H. The more compact courtyard type develops in the next century into a solid block of building, as we shall see later on.

The basement kitchen was a horror imported from Italy as early as 1583 at Barlborough, but as a general type it belongs to the seventeenth century. Now as to the uses of the rooms. The hall still remained as the central feature of the plan, and was used for dining, but it was customary for the steward to preside in the hall, and for the family to have their meals in the winter parlour ; this was of course an improvement in the comfort of family life. The pastry was the Elizabethan name for the bakehouse, and the bolting-house was a sort of flour store where it could be bolted or sifted. All this part of the house is very well planned from the practical point of view ; meals could be prepared in the kitchen, and put on to the table in the hall, or winter parlour, without being chilled by journeys through long passages, as came to be the case in the next century. The parlour was for the family.

We saw in the thirteenth, fourteenth, and fifteenth

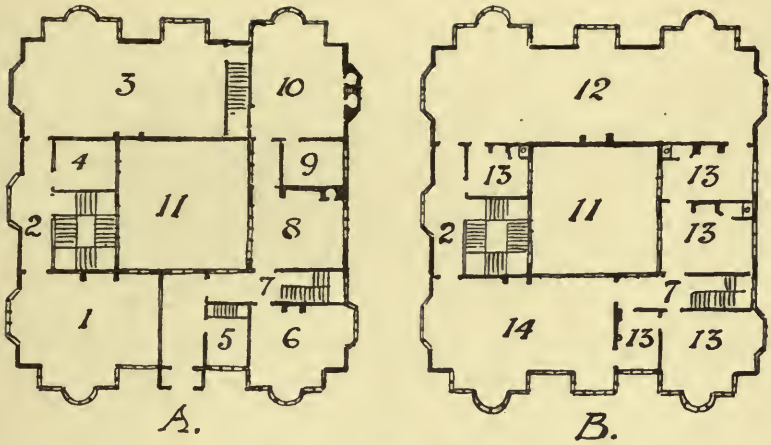

FIG. 26.—Plan of House.

centuries how the lord's solar was always upstairs. The habit continued in the sixteenth century, and the great chamber at 14 answers to our drawing-room. In the house of a noble it would have been called the presence chamber, but it might have had a bed in it. There is a picture in the National Gallery by Gerard Terbosch, a seventeenth-century painter, called "The Guitar Lesson"; a lady is playing, and there is the music master and another friend. In the corner of the room is shown a typical seventeenth-century bed. This again was a survival of the time when the solar was parlour, presence chamber, and bedroom all rolled into one. The long gallery at 14 is another typical feature of Elizabethan and Jacobean plans; often of great length, this must have made a delightful addition to a house, and formed a splendid place for romps and games, or the display of pictures and fine furniture. There were now many more bedrooms, and good attics for the servants, but there was still an absence of passages, and one room often led to another.

The next illustration (Fig. 27) is of the exterior of the house, and it will be apparent at once that some very considerable change has come over the spirit of design. This house is different from those of the thirteenth, fourteenth,

and fifteenth centuries, which were all closely related. This illustration shows the beginning of Renaissance design, or rebirth of the old classical forms of architecture.

We have seen how, at the fall of Constantinople in 1453, the scholars who fled from that city spread the knowledge of classical literature and architecture, but the designers in Italy had not so much to learn from this source as in the northern countries. This came about because of the many buildings remaining of old Roman times, and Gothic architecture never obtained the hold in Italy, or was quite the same as in England, for example. Boys and girls who later on see Siena and Orvieto Cathedrals will realize this.

The Renaissance movement had started earlier in Italy.

Filippo Brunelleschi (1377–1446), fired by the classical tradition, was the first of the Italian architects to work in the new manner, and the Pazzi Chapel in Florence was built early in the fifteenth century. Donatello the sculptor was born 1386, died 1466, and then followed the other giants of the fifteenth century, Luca Della Robbia, Botticelli, Leonard da Vinci, Michelangelo, Titian, and Holbein, who was born 1497, and died 1543. Nature was prodigal with genius in the fifteenth century, and these men gave to the Renaissance every beauty of form, colour, and shape that was conceivable. In the end it filtered into England, and it was the tomb which Henry the Eighth put up to his father in Westminster Abbey which first made Englishmen familiar with the new style. Perhaps this is what makes the Abbey so very wonderful. We can see here in Henry the Third's work the Gothic at its finest period ; in Henry VII.'s Chapel its culmination in the exquisite fan vaulting to the roof, and in his tomb the beginning of the Renaissance. A drawing of this latter is given in Fig. 2 in the Introduction. Now another great interest about Gothic architecture is that in the beginning it was itself developed from the classical tradition. When the Bar-

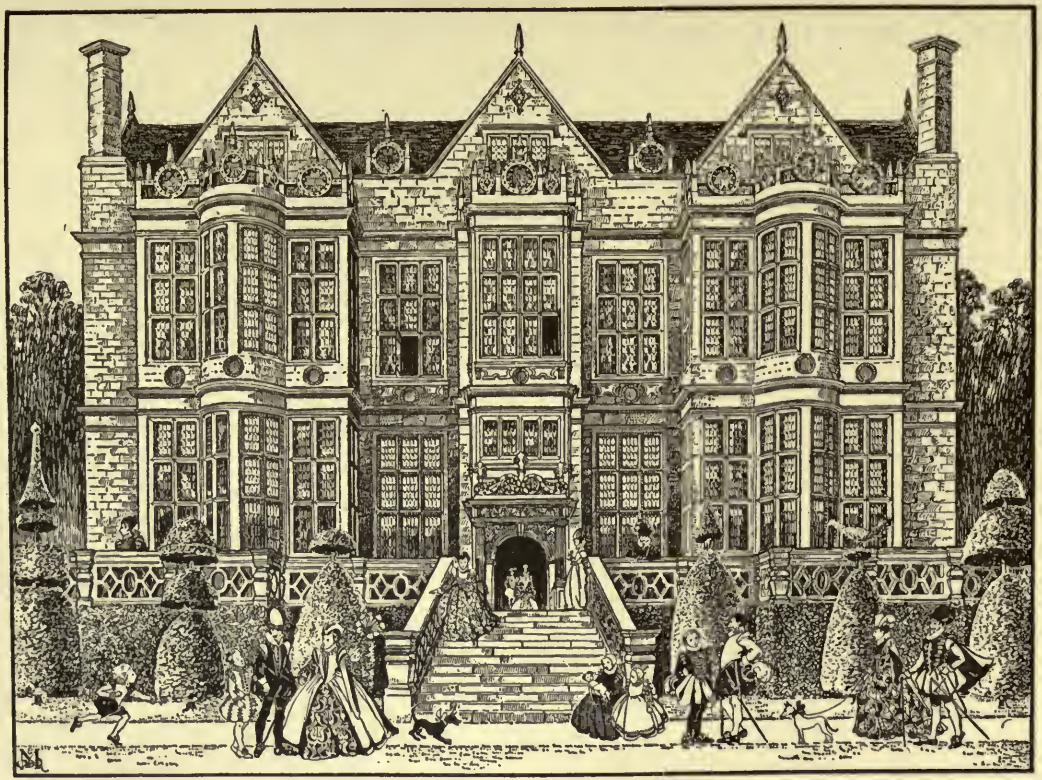

FIG. 27.—An Elizabethan House.

Timber-framed House, p. 31. 17th-Century House, p. 97. 18th-Century House, p. 167. 18th-Century Town House, p. 169.

barians overthrew Rome's power in the West, they adopted Roman, or Classical, architecture, and formed out of it a picturesque hotch-potch called Romanesque; out of this our own Norman work developed, and flowered into the beauty of Early English, which gradually declined through Decorated and Perpendicular styles, to be reborn again as the Renaissance.

Our book seems full of long explanations, and we apologize; yet we are so anxious to impress upon our readers this fact of growth, flower, decay, and rebirth, that we risk seeming tedious if we can establish this principle.

Our illustration (Fig. 27) shows that the Elizabethan house was more symmetrical than that of the fifteenth century; the various parts are as exactly balanced as possible. The hall, which was expressed outside by a roof of its own in the century before, now forms part of the house, and cannot be distinguished from the outside. The four centred arches have gone, and the only one that appears is semicircular in shape. The windows have square heads, but while those to the two principal floors have cornices of classical shape over them, the attic windows have label moulds typical of earlier times, and, like the gables, are still Gothic in character. There was so much more window in these times than formerly that we can understand the complaint in one of Lord Bacon's essays: "You shall have sometimes fair houses so full of glass, that one cannot tell where to be come, to be out of the sun or cold." At Montacute, 1580, is cut over the door: "Through this wide opening gate, none come too early—none return too late."

The Elizabethans were rather like the men of Romanesque times, in that they produced an architecture which was amazingly picturesque, and fashioned out of the Gothic tradition and what they could pick up of the new Italian fashion. The work was full of vigour; later on, as the designers came to know more, they produced work with less life about it.

Another development in the sixteenth century which is

FIG. 28.—16th-Century Staircase.

17th-Century Stair, p. 103. 18th-Century Stair, p. 175.

of great interest, was the wooden staircase. In Part I. we saw how the people were satisfied, right through the Middle Ages, with circular stone staircases like those in church towers, and one of these was illustrated on page 21. Sometimes the same form was used in oak, the solid treads being tenoned into a centre newel; then quite suddenly, in the sixteenth century, beautiful staircases like the one illustrated here, Fig. 28, began to be made, and from this time on we shall find infinite variety of design, and beautiful workmanship, used in this part of the house. The same name of newel is given to the square terminal posts; into these were framed the strings, which support the ends of the treads and risers to the stairs. The handrail, again, is framed into the newels, and between string and handrail comes the balustrade, formed either with separate balusters, or the beautiful arcaded treatment shown in our sketch.

The Elizabethan builders were great men for beautiful woodwork, and they had at their disposal splendid craftsmen. The fifteenth century was the great period for church woodwork, and many of the beautiful screens, choir stalls, and pulpits now remaining were made then. This work had trained up a splendid school of "joyners," as they were called, so that in the sixteenth century this trade was one with fine traditions behind it. They seized on the Renaissance detail, and really ran riot with it, but notwithstanding all this, the results they obtained were surprisingly fine. Fig. 29 illustrates an Elizabethan parlour, and shows walls panelled with oak, and a modelled plaster ceiling. The internal porch to the room is a very typical and beautiful feature, which must have added to comfort. The columns shown to this will enable us to explain what is meant by the "Orders" on which Greek and Roman architecture were founded. The name of the order was given to a particular pattern of column and capital with its appropriate trimmings. There was the Tuscan order, rough in pattern and strong in design, used by the Romans for heavy work, where it was necessary to ex-

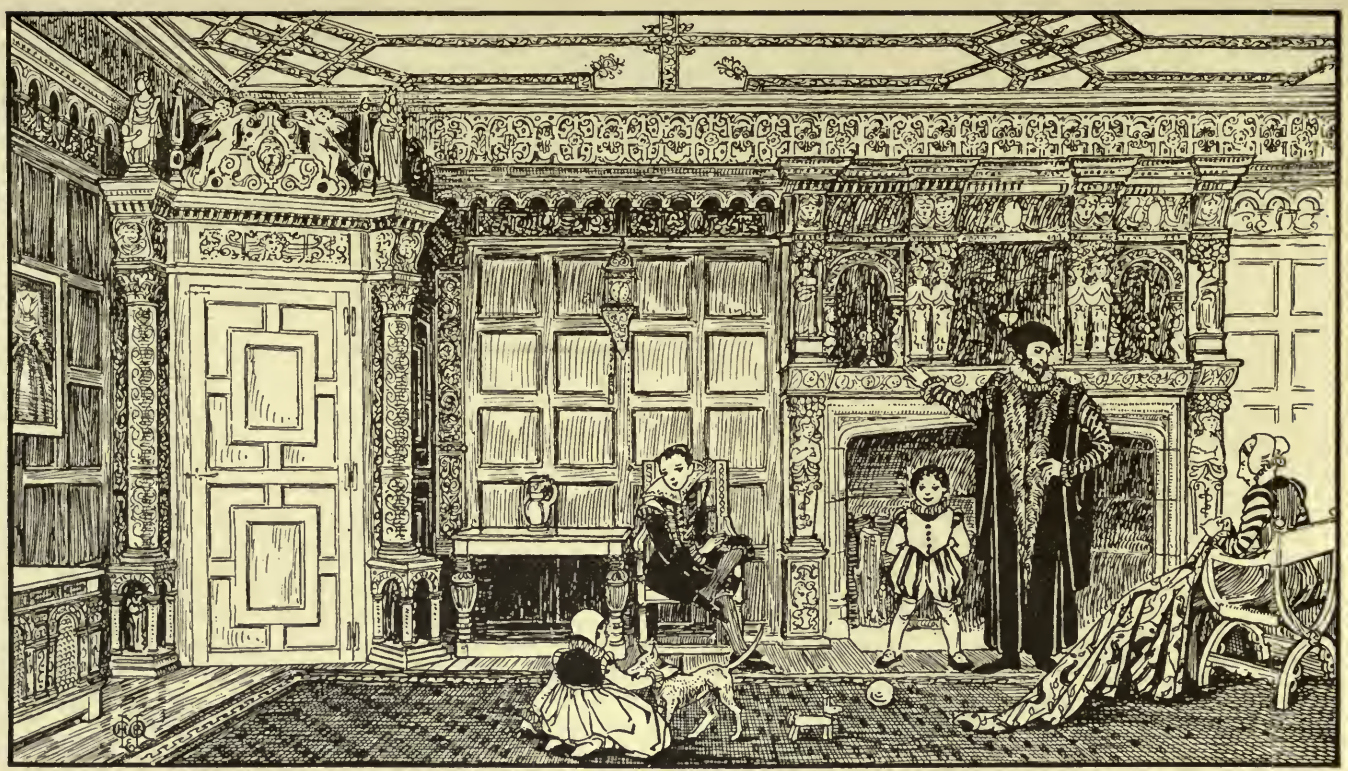

FIG. 29.—An Elizabethan Parlour.

William and Mary Dining-room, p. 101.

press strength. The Doric, Ionic, and Corinthian were of Greek origin and great beauty, and were adopted by the Romans, who also used another order of their own invention called the Composite, because it was composed of a fusion of the Ionic and Corinthian.

No architect, from the sixteenth century on, had any hope of doing work unless he could claim acquaintance with the Orders, and their application to the art of building. It is difficult to say, which of the orders, the Elizabethan designer of the angle porch to the parlour, had in mind, probably it was the Corinthian, but we have the column with its base standing on a pedestal, hollowed, and arched, in an amusing way to show figures inside. The column has its capital, and over what is called the entablature, composed of the architrave resting immediately on the top moulding of the capital, the frieze above the architrave, and then the cornice. The top moulding of the capital is the abacus.

The furniture was substantial, and a writer of 1596, talking of stools, says: "Since great breeches were laid aside, men can scant endure to sit." A reference to the "great breeches" will be found in the costume notes.

Fig. 30 is of an Elizabethan bed, and here again is a riot of carving which hardly leaves a square inch of wood unfretted; yet the result is very beautiful. It is amusingly Classic, and the bedposts are turned into very free translations of one of the orders, this time the Ionic. The bedspread, curtains, and valance to the tester would all have been embroidered by hand. We noted in talking of the plan of the bedrooms how often the same were passage rooms, one leading through to another. This was doubtless one of the reasons for the four posts and curtains, and the large size of the beds. One could draw the curtains, and make the bed into the bedroom. These beds were thought a great deal of, and treasured; in the old will we have drawn on, we see how beds are often left as legacies to friends and relations.

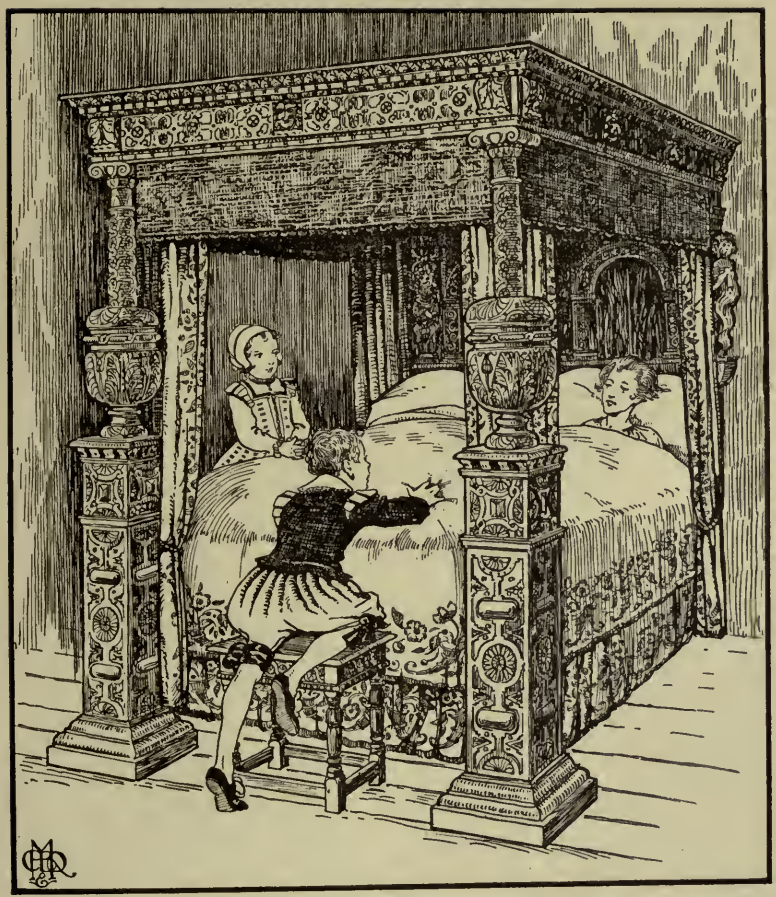

FIG. 30.—16th-Century Bed.

17th-Century Bed, p. 105. 18th-Century Bed, p. 177.

FIG. 31.—Elizabethan Hall, 16th Century.

17th-Century Hall, p. 99. 18th-Century Hall, p. 173.

The next illustration has been drawn from the Hall of the Middle Temple in London, which dates from 1570. The roof is a very splendid example of the hammer-beam design, and marks the final development of that type. We saw in the fifteenth century how this method of construction was arrived at. In Part I. we described the uses of the various parts of the roof. Here we get the principal rafters, which are not visible but occur at each bay, the hammer-beams of which, two on each side, come under principals and are supported by curved braces. Above these comes a collar-beam with an arched brace under it. The purlins are framed in between the principals, and under these again are arched braces which go from hammer-beam to hammer-beam. Now the details and mouldings of this roof are Renaissance in character, but its form is Gothic, and after these days the timbered roof, with all its play of light and shade, and suggestion of mystery and gloom, disappears, and we shall find either flat ceilings or plaster vaults. The windows as well retain a little of the Gothic character. The screen at the end is a splendid specimen of Elizabethan woodwork.

Now as to the life led in the larger houses.

Through all the ages people have amused themselves by playing on musical instruments. Quite at the beginning of things, some cheerful old savage, in aiming a blow at a friend, may have hit an old hollow log instead, and noticed that it gave out a pleasant note. Interested, he repeated the performance, and found that blows of varying strength, on different materials, gave him a range of several notes. Or perhaps he listened to the woodpecker. In some such way one could trace the development of the harmonica, with its graded wood or metal bars, and all the range of instruments like drums, gongs, cymbals, triangles, and tambourines, which produce pleasant noises rather than tuneful notes. Or the early musician, sewing up a skin with the intestines of an animal, found that the same were tuneful when dry and stretched,

FIG. 32.—Henry VIII. playing a Harp.

or noticed that the twang of his bow-string was musical; we might look to some such source for the beginning of the harp, monochord, viol, psaltery, dulcimer, spinet, and piano. The origin of the wind instruments is easily guessed: the horns of animals must have led the way to pipes and flutes, bugles and trumpets, and the noble organ. When Joshua besieged Jericho he was commanded that "seven priests shall bear before the ark seven trumpets of rams' horns."

Illustration Fig. 32 shows Henry VIII. playing a harp, and the harp is shown because it can be taken as the forerunner of the modern piano. When girls of to-day play on the piano, by means of a very complicated bit of machinery, they strike the strings with little hammers, instead of plucking them with their fingers. One would have thought that in musical instruments men would have been content with the simplest apparatus, but very little experience is necessary for us to find out that, even in the production of music, man has striven for mechanism to help him.

It may be helpful if we give a description of some of the different sorts of musical instruments used in the old days, and show their connection with those of to-day. The monochord was in use as early as the twelfth century. It had only one string, with a movable bridge, and was

plucked by the finger. A bow was sometimes used on it. The organistrum, or symphony, was a development of the monochord. A rosined wheel was placed under the string, and turned by a handle at one end. It was called as well the vielle à roue, or viol with a wheel, or vielle. Little stops at the side were either turned, pulled out, or pressed in, to stop off the strings, just as one does with a violin, and the rosined wheel was the mechanical equivalent of the rosined bow. The hurdy-gurdy, which is still sometimes seen being played in the streets, is the lineal descendant of the organistrum. It was an aristocratic instrument in the eighteenth century, but could never have been anything but dismal. Boys and girls who learn Greek have words pointed out to them which by wonderful sound carry their meaning. Here is an English one, hurdy-gurdy, which does the same.

The manichord of the thirteenth century was the first stringed instrument to be played from a keyboard. The clavichord started as early as the end of the fourteenth century, and did not reach its highest development until the beginning of the eighteenth century. It had a very simple keyboard; the finger struck one end of a balanced lever, at the other end of which was a brass pin called a tangent. This not only struck the string, but stopped off the length which determined the note, and two or three notes were made on the same string, by different tangents, striking at different lengths. Later, each note had its separate string, so it was an elementary piano, because the difference between that instrument and the spinet, or harpsichord, was that in the former the strings were struck by hammers (invented in 1709 by a Florentine), in the latter plucked by a metal point, leather spine, or quill, on what is called a jack. The clavicymbal, virginal, and clavecin were all played in this way.

Fig. 33 shows a clavicytherium, or upright spinet of the sixteenth century. Its likeness to a harp is at once apparent. The fingers strike on to a balanced lever, which,

FIG. 33.—Clavicytherium.

Spinet, p. 107. Piano, p. 179.

by an ingenious contrivance, pushes a jack with a leather spine on it through the back-board, and plucks the string. Its compass was about the same as the human voice. We shall see later how the next development was to put the clavicytherium flat on its back, and then after a rearrangement of the keyboard it is called the spinet, or harpsichord.

The dulcimer was another forerunner of the piano, and consisted of a sounding-board across which strings of varying lengths were stretched, and struck by hammers. Pepys went to a puppet play in Covent Garden, on May 14, 1662, and wrote in his diary: "Here, among the fiddles, I first saw a dulcimer played on with sticks, knocking of the strings, and is very pretty." The psaltery had the same form as the dulcimer, but was played by plucking the strings.

Many other musical instruments are named by old writers. The viol was like a violin, but with a flat back, and pieces of gut across the finger-board; it was played with a bow. Viola-da-gamba was played while held between the knees. Sir Toby Belch says of Sir Andrew Aguecheek, "He plays o' the viol-de-gamboys." The lute was the forerunner of the mandoline, but had a rather pear-shaped body; the treble lute had a bent head to take less room, archlutes were very big ones. The theorbo was lute-shaped and large, the cittern was lute-shaped and small. The gittern was a lute with a fiddle-shaped body, the guitar one with a flat back. All these instruments were plucked with a plectrum. The rebec was a three-stringed fiddle.

Of the wind instruments, of course the organ is quite the most wonderful, and has ages of history behind it. In mediæval times we read of the organ portative; this was a small pipe organ which was carried by a strap over the shoulder, and played with the right hand, while the left worked the bellows. The positive organ remained in one place, and was not carried about. The regal was a sort of harmonium, with bellows behind the keyboard like large flat books. The clarion was a trumpet, the shawm and

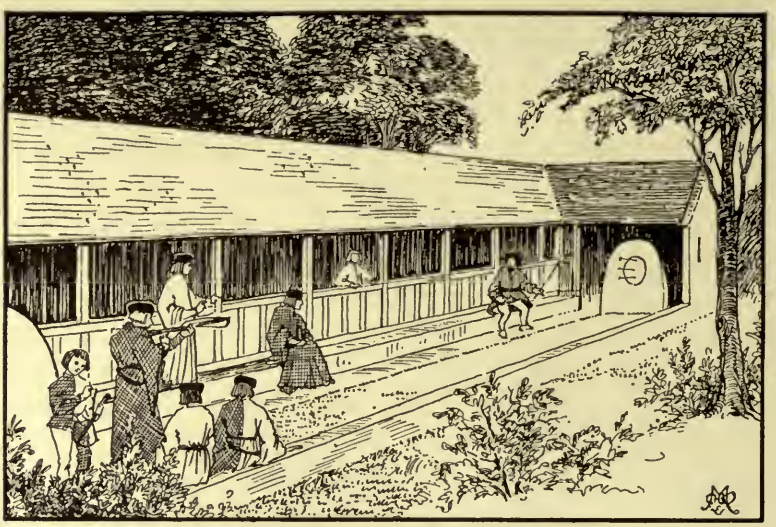

FIG. 34.—Archery Butts.

pomme were whistle flutes with rather bell-shaped ends. The hautboy was the successor to the shawm. Recorders were whistle flutes; the hornpipe had a horn added to the end of a pipe. Cromhorns, like whistle flutes with ends on a curved line. The penny whistle is a blood relation to the stately organ, which in reality is many whistles played in a mechanical way; here we must confess that man, if he made a horrible failure of the hurdy-gurdy, achieved splendid success with the organ.

Our next illustration, Fig. 34, shows how the butts, for shooting with the bow, were arranged at the end of the fifteenth and beginning of the sixteenth centuries. Probably every village and township had one, and the name survives now in many places, like Newington Butts in South London. The drawing shows that these must have been pleasant places to go to on a sunny afternoon, and watch the archers at practice. The man at the far end seems to be engaged in marking the shots, and the archers shot first from one end and then the other; in the illustration they are shown using the cross-bow.

Strutt thinks the cross-bow was introduced "not long

before the commencement of the thirteenth century," but it suffered from the disadvantage that on a wet day the strings became useless ; it could not be protected so easily as the long-bow, for which the archers had a canvas case, and it took longer to get ready for use. The cross-bow, like the early musket, seems to have been more used for sea fights and land sieges, where there was better cover, and less risk of the long-bowman turning the cross-bowman into an imitation of a feathered porcupine while he was getting ready.

In the regulations for use of the cross-bow we find, "In case any person should be wounded, or slain in these sports, with an arrow shot by one or other of the archers, he that shot the arrow was not to be sued or molested, if he had, immediately before the discharge of the weapon, cried out Fast! the signal usually given upon such occasions."

The Anglo-Saxons, Danes, and the Normans used the long-bow, and at Crécy and Agincourt it was the great weapon. Afterwards one hears that Henry v. used gunpowder and guns, and the bow is forgotten, or thought of only as obsolete. This was not really so, and the first guns and muskets were cumbersome and feeble productions.

The long-bow lasted well on into the seventeenth century, and so late as Charles I. commissions were appointed to survey land adjoining London, and restore it where the same had been encroached upon, so that the archers might practise. The best bows were made of yew, and in Edward IV.'s time the height of the bow was the same as that of the archer. The bowstring was of hemp, flax, or silk. The arrow used at Agincourt was a yard long. The stele or wand was made of ash, oak, or birch, and was feathered from the wing of a grey goose. The archer had a bracer, or close sleeve, laced on the left arm, so that the sleeve did not get in the way of the bowstring. A sixteenth-century writer gives instructions on how to stand when shooting, the way to hold the bow and draw the bowstring. A warning is given to watch the mark, not the arrow end.

Certainly at this period, even though archery was beginning to be more of a sport than a warlike pursuit, the archers possessed far greater skill than we have any idea of; we are told of the archers "they would pierce any armour."

From an old ballad about Robin Hood we gather that at a trial of archery before the king, "he clave the wand in two" from a distance of 400 yards. Cloudesle is made to give another proof of his skill, resembling that of William Tell. An apple is placed on his son's head at 120 yards distance.

"And then drew out a fayre brode arrowe;
Hys bow was great and longe,
He set that arrowe in his bowe
That was both styffe and stronge.

"Then Cloudesle cleft the apple in two,
As many a man myght se,
Over Gods forbode, sayde the kynge (God forbid)
That thou sholde shute at me."

An Act passed by Henry VIII. ordered that no person who had reached the age of twenty-four years should shoot at any mark at less than 220 yards distance, so perhaps the 400 yards of Robin Hood was not an exaggeration.

It is most interesting to watch the gradual development of the gun which was to supersede the bow. The gun developed from the cannon, and the earliest type of the latter was made from iron bars forged together and bound with hoops, the whole being mounted on a stout plank. Stone cannon balls were often used, hence the name sometimes given, peterara. Gunpowder seems to have developed from the Greek fire of mediæval times. The early gun was like a small cannon mounted on a stick, and fired by hand with a match, like the wick in a cigarette-lighter of to-day. This type was used in the Wars of the Roses, and called a culverin.

The matchlock, arquebus, or serpentine (Fig. 35) was invented at the beginning of the sixteenth century, to do

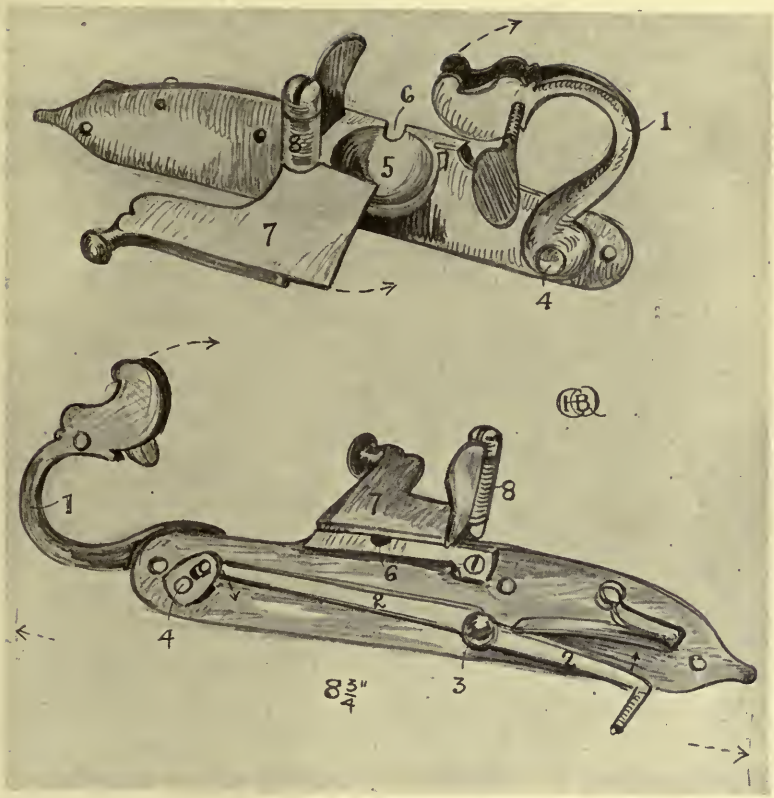

FIG. 35.—Matchlock.

Wheel-lock, p. 127. Flintlock, p. 157.

away with firing by hand. Instead, the match was fixed to the serpent-shaped arm 1 ; this was operated by a lever 2, pivoted at 3, and kept in position by a spring. The matchholder 1 was connected by spindle 4 to end of lever 2 by a clever little link shackle, and, operated by this, descended into the flash pan at 5, and ignited the charge in the barrel through the touch-hole 6 ; 7 is a cover to the flash-pan turning on 8. The matchlock continued in use until the seventeenth century, and the gunner used a rest which the man in Fig. 38 holds in his left hand. The early arquebusier could fire only ten to twelve shots in an hour, and at the end of Elizabeth's reign not more than thirty to

forty. Wet weather spoiled the powder, wind and rain put out the match, and for a long time the bowmen laughed at it, and bow and musket were used side by side.

It is interesting to note that the first step towards our modern dragoons was taken by putting mounted arquebusiers in the battle of Pinkie, 1547, instead of using them as infantry.

In the ballad of Brave Lord Willoughby, about 1588, we read :

"'Stand to it, noble pikemen,
And look you round about!
And shoot you right, you bowmen,
And we will keep them out;
You musket and calliver men
Do you prove true to me,
And I'll be foremost in the fight,'
Says brave Lord Willoughby."

Henry VIII. began to organize a regular army ; each county was governed by a Lord Lieutenant, and it was his duty to appoint officers and procure a certain number of fighting men from each parish. All men belonging to the same band or levy were put into the uniform settled by their shire, and the only feature used in common was St. George's cross in red on the jerkin of each man.

From archery and guns we can pass on to sport, and all boys and girls who are fond of hunting should read Turbervile's *Booke of Hunting*, published in 1576, and reprinted by the Clarendon Press, 1908. It deals with "The Noble Arte of Venerie or Hunting—Wherein is handled and set out the Vertues, Nature, and Properties of siuetene sundrie Chaces together, with the order and maner how to Hunte and kill eueryone of them." So Turbervile does for hunting at the end of the sixteenth century what Edward, Duke of York, did at the beginning of the fifteenth, and he, like the "Master of Game," must have been a delightful fellow, and his book is "great joy and liking" to the hunter of to-day. It deals with "houndes,"

FIG. 36.—The Assembly before the Hunt.

"The Breaking up of the Deare," *frontispiece.*

and mentions fallow, "dunne, blacke houndes aunciently come from Sainct Hubert's Abbay in Ardene" as sixteenth-century breeds; the "best bringing up of whelpes" is discussed; "How a kennell ought to be situate and trimmed for Houndes," and their training is very carefully gone into. Turbervile devotes chapters to the "Nature and Subtilties of Hartes," and "How the Huntsman should go to seeke an Harte in small groues or hewts, beyng priuily enclosed within the greater springs in the Forests and strong couerts."

Our illustration, Fig. 36, is of a sixteenth-century meet, or "the place where and howe an assembly should be made, in the presence of a Prince, or some honorable person." Turbervile breaks into rhyme about this, and says:

"The place should first be pight, on pleasant gladsome greene,
Yet under shade of stately trees, where little sunne is seene:
And neare some fountaine spring, whose chrystall running streames,
May helpe to coole the parching heate, ycaught by Phœbus' beames."

Then we are told that "such a place once founde, the Butler first appeares," and he certainly does so to some purpose, because we are given details of the food provided for this substantial hunt breakfast, and Turbervile goes off into verse again:

"For whiles colde kynes of Veale, colde capon, Beefe and Goose,
With Pygeon pyes, and Mutton colde, are set on hunger loose,
And make the forlorne hope, in doubt to scape full harde.
Then come to giue a charge in flanke (else all the marte were marde),
First Neates' tongs poudred well, and Gambones of the Hogge,
Then Saulsages and sauery knackes, to set men's myndes on gogge."

We are not told if after all this they had a little nap, but meanwhile the harbouring of the deer and the setting of relays had been taking place. Turbervile, in describing "How to set Relayes," says: "It is requisite to set men

abroad which are brought up in hunting, and understande well their aduauntages, and with them a good pricker or huntsman on horsebacke, mounted upon a good curtall, which should be lightly clad, hauing good bootes and high, with an horne about his necke." At daybreak they have to get out for the place appointed for their relay, and leave their hounds coupled there at the foot of a tree. They then set out to see if they can "discouer the Hart"—this done, the huntsman must lead his hounds coupled or "tyed unto the tracke, and let them follow so three or foure paces right, then let him cast of one, and if he take it right, then may he uncouple the rest, and blowe to them."

FIG. 37.—Halberdier, 1572.

"Then he which seemed to have harbored the greatest and oldest Deare reports to the Prince or Lord," who by this time has recovered from the hunt breakfast, and takes his "bloudhounde," with all the prickers or hunters on horseback, every one with a good cudgel in his hand "called a Hunting coodgell or a troncheon to turne the boughes and beare them from his face as he followeth the houndes in the woodes or thickes." The huntsman who has harboured the deer then goes "before them and rowze the deare and then the rest cast off their houndes, and he and all of them crying, 'To him, to him! that's he, that's he!' and such other words of encouragement." The bloodhound was used at a check "untill they haue rowzed or founde him

againe with their bloudhounde." Hounds were encouraged by name thus, "Hyke a Bewmont, Hyke Hyke, to him, to him!" A great deal of interesting advice is given on how to overcome the many devices of the hart to escape pursuit. Chapter xli. deals with "Howe to kill an Hart when he is at bay, and what is then to be doone." If the hart is in deep water the huntsman is to couple up his hounds, and "stand close and upon a cleare winde, he may chance to haue a blowe at him with his sworde as he (the hart) commeth out," or a boat is to be obtained, or if the huntsman can swim, he is to do so, dagger in hand, avoiding the "swrede blowe" the hart may give him.

"The breaking up of the Deare" is the incident chosen for our frontispiece, and is thus described. The Prince or chief alights "and takes assaye of the deare with a sharpe knyfe, the whiche is done in this maner. The deare being layd upon his back, the Prince, chiefe, or such as they shall appoint, commes to it: And the chiefe huntsman (kneeling, if it be to a Prince) doth holde the deare by the forefoote, whiles the Prince or chief cut a slyt drawn alongst the brysket of the deare, somewhat lower than the brysket towards the belly. This is done to see the goodnesse of the flesh, and howe thicke it is." Then "we use to cut off the deares' heades. And that is commonly done also by the chiefe personage." Various other portions of the hart are broken up and the hounds rewarded.

Other chapters describe the hunting of "Raynedeare, Wild Goate, and Wilde Bore abroad, and the Hare at home" who is described as:

> "I am an Hare, a beast of little strength,
> Yet making sport, of loue and gentle gestes,
> For running swift, and holding out at length,
> I beare the bell, aboue all other beastes."

Hare hunting evidently ranked high, because Turbervile gives it nearly as much consideration as the "Deare," but the "Foxe and Badgerd" are described as "suche like vermine." The otter is "a beast well knowne." Wolf

hunting is described in France, "but here in England they be not to be found in any place. In Ireland there are great store of them."

Here is a cap that fits as well to-day as it did in the sixteenth century:

"But noweadayes I see fewe hunt the Harte as he ought to be hunted; for men give not their hounds leysure to hunt, neither is there passing two or three that can hunt: for there are so many hunters on horsebacke which can neither blow, hallow, nor prick perfectly, which mingle themselues amongst the hounds, crossing them, and breaking their course, in such sort, that it is not possible they should hunt truly: and therefore I say, that it is the horses which hunt, and not the hounds." So there were thrusters even in those days.

FIG. 38.—Musketeer, 1550.

From sport in the country, we can pass to amusements in the towns, and here we must remember the great part played by the theatre in those times.

The old Morality Plays, to which we referred in Part I., still continued to be performed in the sixteenth century, but gradually, as the Renaissance opened up men's minds, and they became interested in classical literature, a new school of dramatists arose, until, at the end of the century, Shakespeare's genius was to make this period of the art for ever memorable. The publication of Spenser's *Faerie Queene*, about 1589, came as a revelation. The literary man of the early sixteenth century still thought of Latin as the only educated tongue, so that when the *Faerie Queene* was published it was not only the greatest poem since Chaucer's *Canterbury Tales*, but a vivid illustration of the possibilities of our language.

THE BOHEMIANS

There were many dramatists before Shakespeare, doing spade work, but the first group which sprang into prominence was that which comprised Marlowe, Peele, Greene, and Nash. They worked between 1580 and 1590, and have been called the Bohemians; they introduced plays which were a picturesque jumble of good and bad, and a reflection of their own irregular lives. The sixteenth-century men and women can be accused of all the faults but dulness, and in their writing could take just the ordinary common words and set the same down in such a way that the sentence sparkles and laughs at you, is sad and makes you want to cry.

Shakespeare started his theatrical life about 1585, and appears to have been able to gather up all the threads, and all the traditions, and weave the same into his plays. Greene when dying is thought to have made complaint of this, and referred to his rival when he said: "An upstart crow beautified with our feathers—the only shakescene in the country." Chapman and Marston were companions of Shakespeare. Now, just as very little is known of Shakespeare himself, not a great deal is known of the Elizabethan theatre. Our drawing, Fig. 39, has been made from an original sketch by Johannes de Witt, who visited London about 1600, of the Swan Theatre. This was built at Bankside, in Southwark, on the south side of the Thames; then, as now, a rather grubby place. This, however, did not worry the sixteenth-century playgoer so much, because he went in a delightful way, by boat, the most usual method in those days of getting about London. There was also the "Rose" (1592), Shakespeare's "Globe," and the theatre in Shoreditch. Plays were often given in the galleried yards of inns, and we shall see later how this influenced the design of the theatres.

Another source of information on the Elizabethan theatre is a contract dated "the eighte daie of Januarye 1599," between "Phillipp Henslowe and Edwarde Allen—on th' one parte, and Peeter Streete, cittizein and car-

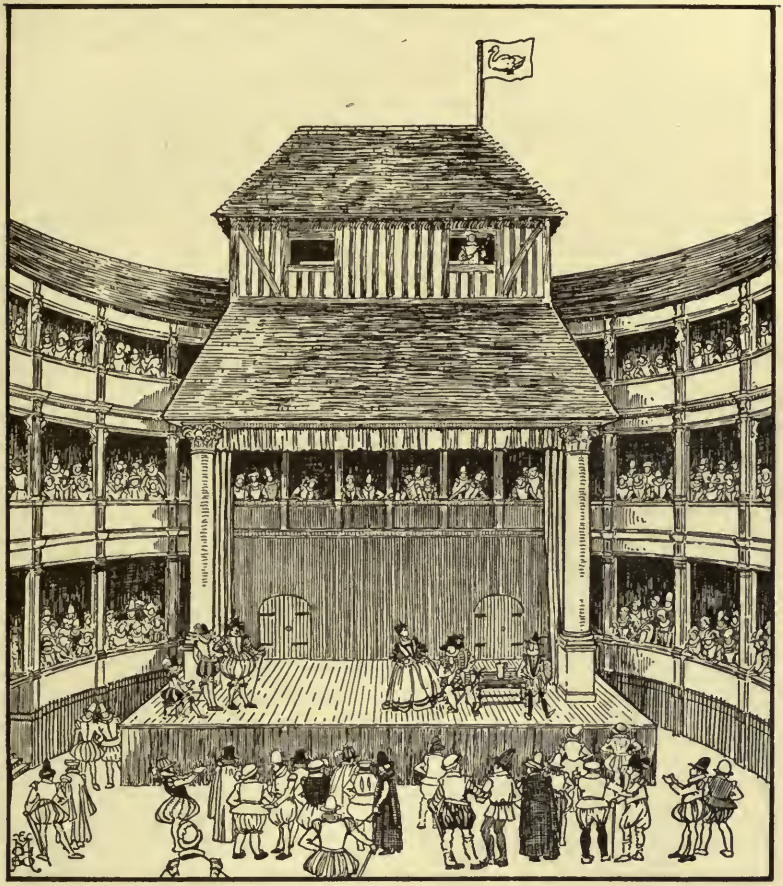

FIG. 39.—Elizabethan "Plaie" House.

17th-Century Theatre, p. 133. 18th-Century Circus, p. 196.

penter—on th' other parte." Peeter agreed for £440 to build a "newe howse and stadge for a plaie-howse." Edward Alleyn, as the name is now spelt, founded Dulwich College in 1619, where the contract is preserved, and, like Shakespeare, appears to have made money, and led a sober life differing from the Bohemians. Henslow managed a company of players at the "Rose," of which Shakespeare was a member in 1592.

The theatre which Peeter built was called the "Fortune," and it was "scytuate and beinge nere Goldinge

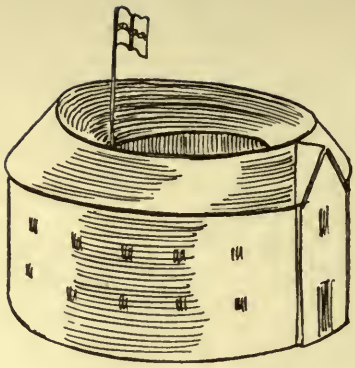

FIG. 40.—The "Globe."

Lane in the parishe of Sainte Giles withoute Cripplegate." It was remarkable in that it was square, and most of the others were circular. It was "to conteine fowerscore foote of lawfull assize everye waie square withoute, and fiftie-five foote of like assize square everye waie within." This gives us some idea of the size of the plan of the "Fortune." So far as height was concerned, the contract stipulated for "the said frame to conteine three stories in heighth, the first or lower storie to conteine twelve foote of lawfull assize in heighte, the seconde storie eleaven foote, . . . and the third or upper storie . . . nyne foote. All which stories shall conteine twelve foote and a half of lawfull assize in breadth throughoute, besides a juttey forwardes in eyther of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemen's roomes, and other sufficient and convenient divisions for twoepennie rooms." The "Fortune" was to be fitted up inside "with suche like steares, conveyances, and divisions, withoute and within, as are made and contryved in and to the late erected plaie-howse on the Banck, in the saide parishe of Sainte Saviours, called the Globe; with a stadge and tyreinge-howse to be made, erected and sett up within the saide frame; with a shadowe or cover over the saide stadge." Later it is specified that "the same lower storie to be alsoe laide over and fenced with stronge yron pykes." Now, excepting only that the "Fortune" was square in plan, this contract very clearly agrees with the details of the "Swan" shown in Johannes de Witt's sketch, from which we have made our drawing. The "Globe" was octagonal in plan until it was burnt down in 1612, when it appears to have been rebuilt on circular lines like

the "Swan." Our cut, Fig. 40, has been made from a print by Hollar of 1647 which shows this. Close by on the same print is another circular building called the "Beere baytine Hall" (Fig. 41), which shows how very similar the two sorts of buildings were. We know this was the case from Lambard's *Perambulation of Kent*, 1576, who says: "Those who go to Paris Garden (where the 'Swan' was), the 'Bell Savage' (an inn in Ludgate Hill), and the 'Theatre' (in Shoreditch) to behold bear-baiting, interludes, or fence play, must not account of any pleasant spectacle unless first they pay one penny at the gate, a second at the entry of the scaffold (or stage), and a third for quiet sitting." So that apparently the theatres were used for bear-baiting and wild beast shows if necessary. In the "Fortune" contract it is specified that the "lower storie be fenced off with stronge yron pykes," which suggests that the wild beasts were to be kept safely in the pit. Both theatre and bear-baiting hall were built on much the same sort of plan, and undoubtedly founded on the ancient arenas where the spectators sat round and watched the spectacle, the galleries evidently being added after the fashion of the old inns like the "Bell Savage," to which people were accustomed.

Lambard tells us how you paid to go into the pit, and then more for the other parts of the house. The pit was open to the sky, and this, combined with the dangerous state of the streets after dark, and the difficulties of lighting, led to the performances being given in daylight. On a sunny day with a blue sky, and the gay colours of the people's dresses, the sight must have been a pretty one

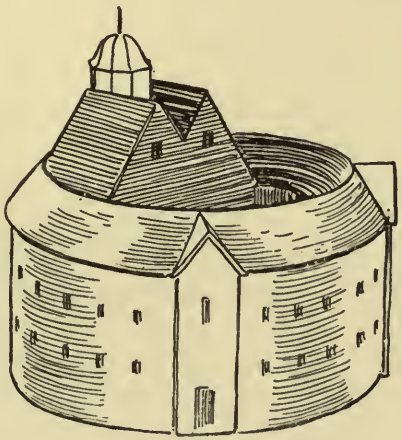

FIG. 41.—"Beere baytine Hall."

indeed. The stage, as shown, was set up on a scaffold, and projected well into the yard or pit ; it was open at the sides behind the columns, so that the people in the boxes there got a good view of what was going on. It is doubtful if the two doors at the back of the stage formed part of the structure, or were enclosed by a movable piece of scenery, behind which was an inner stage, which could be used to represent a cavern, or inner room, if needed by the play. The boxes over were undoubtedly called into use by the players, if a balcony or gallery became necessary. On the left-hand side of the stage are three gallants, and this was quite usual, and a position desired by the Elizabethan "blood."

The scenery is supposed to have been sketchy, and its purpose was sometimes indicated by labels, so that there might be no mistake. Women did not act, and their parts were taken by boys. In the turret was a trumpeter, who tuned up when the play was about to begin. There is a moral in all this : if the Elizabethans were satisfied with an inn yard, or bear-baiting hall, as a quite sufficient background for their plays, then boys and girls of to-day might, with a little ingenuity and an equal enthusiasm, easily transform their ordinary school hall, courtyard, or corner of quad, into a theatre ; a window can be found for Juliet. People hesitate to make the attempt, thinking they must have elaborate costume, whereas the play, with Shakespeare's wonderful language, and the interest of acting and action, is the thing if you are good enough at pretending.

Illustration No. 42 shows a State coach of the time of Elizabeth. This is interesting, because it marks a considerable development on the char shown in Part I., and is evidence that people were beginning to want to travel about more. Coaches were so called because they were first made at Kotze, in Hungary, in the fifteenth century. They were introduced into England about 1555, and at first were very simple in structure, and the occupants had to depend for protection from the weather on curtains ; but the seating is that of the later-day coach, with seats

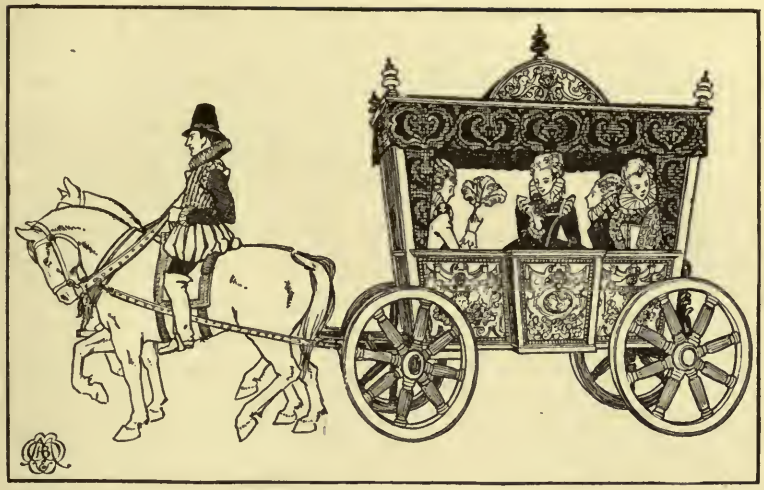

FIG. 42.—Elizabethan Coach.

17th-Century Coach, p. 113. 18th-Century Vehicles, pp. 187, 189, 191.

in the boot at the sides. The seventeenth century was the great time for the development in coach building, and we shall have more to say in the next chapter. This drawing, however, is of value, because it shows the early type, before there was any idea of suspending the body by leather braces.

Although with the introduction of printing, a wide field of pleasure was opened to children, they did not reap the real benefit of this great invention before the middle of the seventeenth century. Printing was still so costly and books so precious, that few if any, for children, are to be found before that time. Nursery stories had always been told, handed down from generation to generation by word of mouth, and lessons were taught in the same way. Quite tiny children learned to recite the Psalms in Latin, the Gloria in Excelsis, the Nicene Creed, and the Paternoster, for, as there were so few books, everything the children knew had to be learnt by heart. At the end of the fifteenth century the earliest form of school-book, namely the horn-book, came into use. This was merely an oblong piece of wood, shaped like a battledore, on which was pasted a

FIG. 43.—Embroidery.

paper printed with the alphabet in black-letter, or in Roman characters, the numerals, or the Ave and the Paternoster. This was covered by a sheet of transparent horn, and bound at the edge with brass. It had a wooden handle, with a hole and string to hang it round the waist or neck. At the beginning of the alphabet was a little cross, and on some was written the rhyme:

"Christe's cross be my speede
In all vertue to proceede."

Because of this, children called it their criss-cross row. Some of these horn-books had backs of embossed and gilded leather. One can be seen held by a little girl of the seventeenth century in Illustration No. 52. Since, however, this will hardly be counted among children's amusements, let us return to nursery tales and games. Nearly all our well-known fairy tales are very old indeed: "Beauty and the Beast" had its origin, it is thought, in a legend called the "Red Bull of Norroway," and is either Saxon or earlier. "Jack the Giant-Killer" and "Tom Thumb" are supposed to be legends from the days of King Arthur. Dolls are certainly equally old, and were bought largely at the big fairs which were held all over the country. St. Bartholomew's Fair was established in 1133. There were stalls of toys, sweets, and dolls, and until recent days dolls were often called "Bartholomew babies." The toys would be drums, hobby horses, popguns, and kites, and we read also of lambs, made of white wool spangled with gold, the head of composition and the cheeks painted red, with black spots

for eyes. These lambs had horns and legs of tin and a piece of pink tape for the neckband. Trumpets were sold made of cows' horns, also hoops, and battledores and shuttlecocks, as well as pipes made from elder stems with the pith extracted. Boys could buy popguns with clay pellets to fire from them, and gilt gingerbread and peppermint drops at twenty a penny were known as early as the fourteenth century.

Thus we can see that children had plenty of choice in their toys, and we can imagine that their games, as well as those of their elders, were very varied. The game of bowls was popular; you will remember that Sir Francis Drake was playing at bowls when the Armada came in sight. Paume, a game played by the Normans, was still in existence and was the forerunner of our tennis of to-day. Here is a description of this game in 1591: "About 3 of the clocke ten of the Earle of Hertford's servants all Somersetshire men, in a square greene court, before her Majesty's windowe, did hang up lines, squaring out the forme of a tennis-court making a crosse line in the middle. In this square they (being stript out of their dublets) played five to five, with the hand-ball, at bord and cord (as they tearme it) to the great liking of her Highness." Many of the sports were very cruel, and bull-baiting, bear-baiting, and cock-fighting were favourites—and also tilting at the Quintain. Schoolboys were allowed once a year on Shrove Tuesday to bring their own cocks to their school to be matched against one another in the school cockpit.

FIG. 44.—Embroidery.

Girls were taught wonderful stitches in their embroidery, and began when quite small with a sampler on which all the various stitches were practised. In the late sixteenth century

FIG. 45.—Countrywoman.

several interesting books of patterns were published, the first time that we hear of anything of the kind. One title runs as follows: "Here foloweth certaine Patternes of Cutworkes; newly invented and never published before. Also sundry sorts of spots, as flowers, birdes, and fishes, etc., and will fitly serve to be wrought, some with gould, some with silke, and some with crewell in coullers (colours); or otherwise at your pleasure. And never but once published before. Printed by Richard Shorleyker."

A kind of patterned lace worked with a needle was very popular at this date, and was called "point devisé." Another and entirely new amusement which came into being in the Elizabethan era was the creation and performance of masques. Tournaments had nearly disappeared, and though we read of "Triumphal Justs" at the Tiltyard as a feature of Elizabeth's Court, they were not nearly so frequent nor had they the same hold on the people as during the fifteenth century. Their place was taken by masques. The first we hear of these was in the reign of Henry VIII. at his feast at Greenwich in 1513. The chronicle reads thus: "On the daie of the Epiphanie at night, the Kynge with xi. others wer disguised after the manner of Italie called a maske, a thing not seen afore in England; they wer appareled in garments long and brode wrought all with gold, with visers and cappes of gold."

Queen Elizabeth made many progresses through the country, and at each stopping-place she was welcomed with a pageant and masque generally embodying stories of the ancient gods and goddesses. At one place at which she

stopped by a river side, the bushes were parted, and Father Neptune with attendant nymphs appeared and recited a long poem hailing her as Queen of the Seas; on another occasion a great pageant was awaiting her, with Venus in the middle, who also recited verses, handing over her sceptre of beauty to the Queen! An interesting account of a visit she made to a private house is told in a letter written by Sir Robert Sidney, younger brother of Sir Philip Sidney, in 1600. He says: "Her Highness hath done honour to my poor house by visiting me, and seemed much pleased at what we did to please her. My son made her a fair speech, to which she did give a most gracious reply. The women did dance before her, whilst the cornets did salute from the gallery; she did vouchsafe to eat two morsels of rich comfit cake, and drank a small cordial from a gold cup. She had a marvellous suit of velvet borne by four of her first women attendants in rich apparel; two ushers did go before, and at going upstairs she called for a staff, and was much wearied in walking about the house, and said she wished to come another day. Six drums and six trumpets waited in the court, and sounded at her approach and departure. My wife did bear herself in wondrous good liking, and was attired in a purple kyrtle, fringed with gold; and myself in rich band and collar of needlework, and did wear a goodly stuff of the bravest cut and fashion with an underbody of silver and loops. The Queen was much in commendation of our appearances, and smiled at the ladies, who in their

FIG. 46.—Elizabethan Pages.

FIG. 47.—16th-Century Game, "Club Kayles."

17th-Century Game, p. 137. 18th-Century Game, p. 201.

dances often came up to the stepp on which the seat was fixed, to make their obeysance, and so fell back into their order again. The younger Markham did several gallant feats on a horse before the gate, leaping down and kissing his sword, and then mounting swiftly on the saddle, and passed a lance with much skill. The day well-nigh spent, the Queen went and tasted a small beverage that was set out in divers rooms where she might pass; and then in much order was attended to the Palace, the cornets and trumpets sounding through the streets. One knight (I dare not name) did say, the Queen had done me more honour than some that had served her better; but envious tongues have venomed shafts, and so I rest in peace with what has happened; and God speed us all, my worthy Knight."

At another pageant performed before Queen Elizabeth, there was a sham fight between two bands of men in two mock castles. This was in the Temple fields in Warwick. In this fight "mortyr-pieces, and calibers, and harquebuyces, fireworks, squibs, and balls of fire" were used. So realistic was the firing that a house in the village was set on fire

and completely burned down. Fireworks had just come into use, and on another occasion we hear of a sham fort overthrown by a dragon "flieing and casting out huge flames and squibs and alighting on the fort set fyere therein." The Elizabethan era was a great period for feasts and merry-making; it was an intensely live time, and if men worked hard they played hard as well. Nearly all feast days had their own particular ceremony to be duly observed thereon. At Hok Tide, the men of Coventry took part in a tilting match representing, in dumb show, the defeat of the Danes by the English. On Corpus Christi Day, June 14th, miracle plays and stories from the Old Testament were performed in Coventry, on stages on wheels which were drawn about the city. The plays were written in rhyme. Of May Day and the morris dance more will be spoken later on, but an account here of a wedding may not come amiss. "First came the bride-groom with the young bachelors, each with bride lace upon branches of green broom tied to his left arm." "Then the bride, being attired in a gown of sheep's russet, and a kirtle of fine worsted, attired with abillement of gold, and her hair, as yellow as gold, hanging down behind her, which was curiously combed and plaited; she was led to church between two sweet boys, with bride laces and rosemary tied about their silken sleeves. There was fair bride-cup of silver gilt carried before her, wherein was a goodly branch of rosemary, gilded and very fair, hung about with silken ribands of all colours. Musicians came next, then a group of maidens, some bearing great bridecakes, others of garlands of wheat finely gilded; and thus they passed into the church." In Shakespeare's *Taming of the Shrew* is found the custom of all drinking in the church of the "bride-cup."

Illustration No. 47 shows a game popular from very early times. Now we call it "Ninepins," but then it went by the name of "Keyles" or "Kayles," and if as in the picture the pins were aimed at with a stick instead of a ball, it was called "Club Kayles." This game was often made

the occasion for betting, and in some advice to apprentices written in the fifteenth century they are told to—

> "Exchewe allewey eville company,
> Kayles, carding, and haserdy."

The tailpiece shows a panel of sixteenth-century ornament, which like the architecture of the day was a mixture of old and new. The designers were fond of using some central feature like a lion's head, and taking from this straps, or bands, raised above a background with curling edges, the strap often piercing these, and finishing with pretty shaped ends. Another characteristic was the custom of cutting out a fretted pattern, and mounting on parts of it diamond and oval-shaped lozenges. This sort of ornament continued in James I.'s reign.

FIG. 48.—16th-Century Ornament.

17th-Century Ornament, p. 141. 18th-Century Ornament, p. 204.

CHAPTER II.—"STUART" PERIOD OF DESIGN, 1600–1699.

SEVENTEENTH CENTURY.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1600				
1601				
1602		Cardinal Mazarin *b.*		Burton Agnes, Yorks, 1602–10
1603	James I., *m.* Anne of Denmark			Audley End, Essex, 1603–16
1604				
1605		Sir Thomas Browne *b.*—W.	Gunpowder Plot	Bramshill, Hants, 1605–12
1606		Rembrandt van Ryn *b.*—P.		Holland House
1607			Colonization of Virginia	
1608		John Milton *b.*—Pt.		
1609				
1610	*Louis XIII. of France*	Teniers the younger *b.*—P.		Wadham College, Oxford, 1610–13
1611		John Webb *b.*—A.		Hatfield House
1612		Samuel Butler *b.*—W.		
1613				Bolsover Castle
1614				
1615				
1616				
1617			Voyage of Sir Walter Raleigh to Guiana	
1618		Richard Lovelace *b.*—Pt.	Voyage of the *Mayflower*	Aston Hall, Warwickshire, 1618–35
		Sir Peter Lely *b.*—P.		
		Murillo *b.*—P.		
1619				Blickling Hall, Norfolk, 1619–20
1620		John Evelyn *b.*—W.		
1621		Andrew Marvell *b.*—Pt.	Impeachment of Bacon	
1622		Molière *b.*—W.		Banqueting Hall, Whitehall
1623				
1624				
1625	Charles I., *m.* Henrietta Maria of France		Expedition to Cadiz	
1626				St. Peter's, Rome, dedicated, 1626
1627			War with France	Abbot's Hospital, Guildford
1628		John Bunyan *b.*—W.	Petition of Right	
1629			Dissolution of Third Parliament	
1630		Pieter de Hoogh *b.*—P.		Swately House, Uxbridge
1631		John Dryden *b.*—Pt.		S. M. del Salute, Venice
1632		Samuel Pepys *b.*—W.		
		Christopher Wren *b.*—A.		
1633		Thomas Flatman (miniaturist) *b.*	Laud, Archbishop of Canterbury	
1634			First Levy of Ship-Money	Burford Priory Chapel
1635				
1636				Raynham House, Norfolk
1637			Trial of Hampden	Oriel College, Oxford
1638		Meindert Hobbema *b.*—P.	The Covenant	
1639				
1640		William Wycherley *b.*—W.		Clare College Bridge
1641			Impeachment and execution of Strafford	
1642		Sir Isaac Newton *b.*—W.	Attempted arrest of five members and Civil War	
1643	*Louis XIV. of France*		Siege of Gloucester	
1644		William Penn *b.*	Battle of Marston Moor	
1645			Battle of Naseby	
1646		Sir Godfrey Kneller *b.*—P.	King joins Scots at Newark	
1647			King is given up to Parliament. Escapes to Carisbrooke	
1648		Grinling Gibbons *b.*—S.	Second Civil War. Pride's Purge	Wilton House
1649	Oliver Cromwell		Trial and execution of the King	
1650			Defeat of Montrose. Battle of Dunbar	Ashburnham House
1651		Thomas Otway *b.*—Pt.	Charles II. invades England	
1652			War with Holland	
1653			The Protectorate	
1654				Tyttenhanger, Herts
1655			Treaty with France	
1656				Thorpe Hall, Northants
1657				
1658		Purcell *b.*—M.	Death of Cromwell. His son Protector	
1659			Quarrels between Parliament and Army	
1660	Charles II., *m.* Catherine of Braganza		Monk marches on London	
1661		Daniel Defoe *b.*—W.	Charles's First Parliament	
1662				
1663				
1664		Matthew Prior *b.*—Pt.		Versailles
1665			Great Plague	Ashdown House, Berkshire
1666		Sir John Vanbrugh *b.*—A.	Fire of London	Brasenose College Chapel
1667		Swift *b.*—W.	Dutch on the Thames, and the Peace of Breda	Trinity College Chapel, Oxford
1668			The Triple Alliance	
1669				
1670		Congreve *b.*—W.	Treaty of Dover	St. Katherine College, Cambridge, 1670–80
1671		Colley Cibber *b.*—W.		
1672		Addison *b.*—W.	Second Dutch War	St. Stephen's, Walbrook, 1672–79
1673			Test Act. Fall of the Cabal	Brewers' Hall
1674		Isaac Watts *b.*—W.		Middle Temple, 1674–84
1675				St. Paul's Cathedral begun
1676		Richard Steele *b.*—W.		
1677			Marriage of William of Orange and Princess Mary	
1678		Lord Bolingbroke *b.*	The Popish Plot	Trinity College Library, Cambridge
1679		Thomas Parnell *b.*—Pt.	Habeas Corpus Act	
1680				Invalides, Paris
1681				
1682				Chelsea Hospital
1683			The Rye House Plot	Town Hall, Guildford
1684				Hall, Winchester College
1685	James II., *dep.* 1688; *m.* (1) Anne Hyde; (2) Mary of Modena	John Sebastian Bach *b.*—M.	Insurrection of Monmouth. Battle of Sedgemoor	
		Handel *b.*—M.		
1686				
1687			Declaration of Indulgence	
1688		Alexander Pope *b.*—Pt.	Invitation to William of Orange	Bluecoat School, Westminster
1689	William III., *m.* Mary of England	Richardson *b.*—W.		Hampton Court, 1689–1700
1690				
1691				
1692				
1693				
1694		Earl of Chesterfield *b.*		
1695				Greenwich Hospital
1696				
1697		William Hogarth *b.*—P.		
1698				
1699		Joseph Chardin *b.*—P.		

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer. M.=Musician.

16th-Century Char , p. 1. 18th-Century Chart, p. 143. [*To face p.* 83.

FIG. 49.—Horseman, time of Charles II.

CHAPTER II

SEVENTEENTH CENTURY

IT cannot be said that the Stuart period fulfilled the promise of the end of the sixteenth century. When Elizabeth died, conditions seemed to point to a peaceful and happy time; yet in a few years the seeds of civil war had been sown. It may be of interest to see how this came to pass.

In the last chapter we dealt with Tudor rule, and there we saw how wise old Henry VII. bridged the gap between the Middle Ages and the Renaissance. When Henry VIII. came to the throne he had a magnificent inheritance, and devoted his early years to the pursuit of pleasure, with a little taste of military adventure; it was only when he wanted to divorce his first wife, Katherine of Arragon, that, to obtain this end, he seriously concerned himself with

politics. We need not elaborate all the details of Henry's fight with Pope and Legate, or seek to appraise him as monster or otherwise, but one fact is notable, that with all his wrong-doing and beastliness he never wholly lost the confidence of his people. The Tudors had a "hail-fellow-well-met" quality about them which appealed to English people. Henry may have been an old satyr, but he could smack a man on the back, or clout his head in a friendly way, that would have been impossible for any of the Stuarts, with the possible exception of Charles II.; and even he perhaps would have cracked a joke instead.

The wars of Henry VIII. were of no great consequence, and most of his time and energy was spent in battle with, and breaking down of, that Church which had played so great a part in the development of England. Many great men lived in the reign, and Henry was helped by More, Wolsey, and Cromwell in different ways, though he used them all equally very ill.

Edward VI. died before he had time to break free from the leading-strings of Northumberland, and with his death poor Lady Jane Grey was involved in ruin.

Mary's reign was marked by the inevitable reaction towards the Church, but the Smithfield burnings left an indelible impression in men's minds, and rendered any permanent return to the old religion an impossibility.

When Elizabeth came to the throne conditions became much happier, and this entirely typical Tudor, with all her vanity and fickleness, her real stinginess, and other characteristics, came to mean very much to all the people of her time, who called her "Gloriana," and let her rule them in an absolute and despotic way. The task of steering the ship of State was a difficult one in those days: there was the long story of plot and counter-plot, which ended in the execution of Mary Queen of Scots, and so added another tragic figure to history. There was the equally long trial of strength with Spain, which finished with the destruction of the Armada; little wonder then that the capable Queen, who

had so long a reign, and shared so many dangers with her people, should have won their love and loyalty.

The Tudors did their job magnificently, and when their line came to an end England stood well with the world; no Dutchman burnt our ships in the Medway, and we had produced a race of men whose names still make the blood tingle. It was because of all this that Englishmen put up with an absolute rule; for the Tudors not only ruled, but served their people as well.

FIG. 50.—Officer, Fifth Foot, 1688.

When James I. came to the throne in 1603 he suffered from the disadvantage that he was not an Englishman. We talk now of a Briton, and the Scots, Irish, Welsh, and English pull together and think of Great Britain as their country, but not so the men of the seventeenth century, with ages of strife behind them; to them James was a poor man coming into a rich inheritance, and a foreigner as well. So he could not emulate the intimate rule of the Tudors and was kept somewhat at arm's length; as well the fact that his mother, Mary Queen of Scots, had met her death in England, did not in all probability endear Englishmen to him.

It was in reality want of tact, as much as anything else, that brought Charles I. into the collision with his Parliament which resulted in his tragic death. As well, there was the failure to realize that a people so much alive and interested in things as the seventeenth-century men, would insist on their share in the government of their country. The collision was inevitable; Cromwell was bound to win through, and to him must be given the credit for again winning for England that respect abroad which the Stuarts had thrown away. The Puritans would have been unpleasant people to live with, but they were strong men. Charles II. had a saving sense of humour, and little else, and James II.

deserted his inheritance, and left a shadowy series of Pretenders, who coloured romance but lacked grip. William of Orange was a man of one idea, and as such possessed drive—his one ambition being by hook or by crook to beat Louis XIV., instead of taking his money in Stuart fashion.

Leaving history now, we can find out what the seventeenth-century men and women looked like. During the reign of James I., bombasted breeches and the monstrous farthingale were still worn, but with Charles I. came a sudden reaction. The first man in the illustration belongs to this period. He is a Cavalier. His dress is rich, but simpler than that of the Elizabethan period. His hair is long, and the ruff has given place to a large lace-edged collar and cuffs. His coat fits loosely to the figure, and is braided and tagged round the waist. These tags were silken laces fastened to the breeches beneath, and drawn through eyelet holes in the tunic and knotted above; they answered the purpose of braces; stockings were also fastened to breeches in the same way. Sleeves were cut to show the shirt beneath, and a wide cloak was worn. Breeches were still full, but no longer padded, and two pairs of stockings were often worn—the outer pair shorter than the inner, and edged with lace, which showed above the top of the wide boot.

Ear-rings were fancied by the young beaux, who even painted their faces. The following is an interesting account of a little boy's clothes. His age was eight. He wore for winter a baize gown faced with fur; for high days his suit was of ash-coloured satin, doublet hose, stockings with silk garters, and roses all to match, with an embroidered girdle and a cloak of the same colour, trimmed with squirrel fur. He had also a taffeta pickadel and ruff, and his sword fastened with a green scarf. He wore out five pairs of shoes in the year.

Ladies' skirts, although full, were no longer stretched out on a frame, but were caught back to show an em-

broidered petticoat underneath. Satin and stiff silk, or velvet, were largely used for the dresses, which were cut low on the shoulder, and finished with a delicate muslin and lace collar, with cuffs to match. Long gauntlet gloves were largely worn, and fashionable ladies sometimes wore as many as three pairs, one on top of the other, each pair very beautifully embroidered. The hair was drawn off the face into a knot behind, and the side pieces fell in ringlets on to the shoulders. Masks were always worn by the Court ladies in public; it was considered immodest to appear without one. From this has come the term "barefaced."

Our second man is a Puritan—one of those who, protesting against the follies of the fashionable world, wore always the opposite of the prevailing mode. See his plain hat without a feather, his closely cropped hair, and his clothes of sombre hue. Notice, too, his collar and cuffs without lace, and the lack of any trimming on his coat and breeches. From this cropped head sprang the term "Roundhead," distinguishing the Puritans from the Cavaliers in the Civil War of 1640. His lady's dress is very simple too; dull in colour, lacking all trimmings, with plain collar and cuffs, and a large white apron. Fashionable women also wore occasionally small aprons of delicate silk and lace, though of course neither so large or plain as that of a Puritan. During the Commonwealth the more sober method of dress was general, but with Charles II. came a renewal of fine clothes and bright colours, and in the reaction from the dull garments of the time gone by, folks were very gay indeed. The last couple belong to this time. The lady's hair is arranged in masses of ringlets, but occasionally on elderly women were seen wigs, much curled, and standing up high above the forehead.

Bodices were now peaked, and the full sleeves were open in front and caught together with jewelled clasps. Skirts were wide and dresses were made of beautiful materials, either satins or rich silks.

The lady wears a wide cloak held with a jewel on one shoulder, and out of doors she would have a large hooded cloak, or sometimes a hood alone. Pepys says in 1665: "To church, it being Whit Sunday, my wife, very fine in a new yellow bird's-eye hood as the fashion is now." Masks have gone out of fashion.

John Evelyn in 1664 writes: "I now observed that women began to paint themselves, formerly a most ignominious thing."

Again, in his diary in 1666, he gives us some idea of ladies' dress of a more sporting character. He says: "The Queen was now in her Cavalier riding habit, hat and feathers and horseman's coat, going to take the air." Pepys gives us a more detailed account: "Walking in the galleries at Whitehall I find the Ladies of Honour dressed in their riding garbs with coats and doublets with deep skirts just for all the world like mine, and buttoned in their doublets up to the breast, with periwiggs and with hats, so that only for a long petticoat dragging under their men's coats, nobody could take them for women in any point whatever, which was an odd sight."

On the third man we can see that the tunic of Charles I.'s reign has given place to that which is the beginning of the coat and waistcoat, and that sleeves are no longer slit, but are turned back at three-quarter length with wide cuffs, showing his full shirt sleeves, edged at the wrist with a frill. Wide collars had gone out of fashion and were replaced by a small lace cravat; men carried muffs in the street, and we read in Pepys' diary that he took his wife's muff for his own use and bought her a new one—just the sort of thing the old villain would do. Breeches were edged with a deep lace frill and were rosetted at the knee; they were of the same colour as the coat. Stockings and shoes took the place of high boots, and the shoes were long, narrow, buckled, and very square in the toe. Wigs, long and much curled, were seen on every man. It is said that they came into fashion with the Restoration, for many men with the

FIG. 51.—Costume. XVIIth Century.

XVIth Century Costume, opposite p. 6. XVIIIth Century Costume, opposite p. 150.

To face p. 88.]

cropped head of the Commonwealth desired to conceal their former principles and to imitate as nearly as possible the Cavalier love-locks ; so they wore wigs.

Little boys wore long coats nearly reaching to their ankles for ordinary wear, but when they were put into coat and waistcoat they were often made to wear corsets to make their long straight waistcoats set well.

FIG. 52.—A Little Schoolgirl (1667) holding her Horn-book.

A charming letter written in the late seventeenth century and found in the *Lives of the Norths* gives an account of the breeching of a little boy Frank, of six years old. "You cannot beleeve the great concerne that was in the whole family here, last Wednesday, it being the day that the taylor was to helpe to dress little Frank in his breeches, in order to the making an everyday suit by it. Never had any bride that was to be drest upon her wedding night more hands about her, some the legs and some the arms, the taylor butt'ning, and others putting on the sword, and so many lookers on, that, had I not a ffinger amongst them I could not have seen him. . . . They are very fitt, everything, and he looks taller and prettyer than in his coats (petticoats). Little Charles reiyoced as much as he did, for he jumpt all the while about him, and took notice of everything. I went to Bury and bo't everything for another suitt which will be finisht upon Saturday. So the coats are to be quite left off on Sunday. . . . When he was drest he asked Buckle whether muffs were out of fashion because they had not sent him one."

Having gained some idea of the appearance of the people, we can now turn to the Navy, and here we shall

find notable developments in shipbuilding; but if the ships were better, the sailormen, with a few exceptions, do not compare favourably with those of the sixteenth century. We know a great deal of their doings because of a diary to which we have already referred, written by Pepys, between 1660 and 1669, when he was a clerk in the Navy Office. Later on, in 1673, he was made Secretary of the Navy, when James II., then Duke of York, was Lord High Admiral. James was a good friend to the sailors, and was very ably helped by Pepys. His diary is of the greatest interest because it deals with all sorts of things besides Navy affairs, and is of the greatest importance for the sidelights so thrown upon history. The diary was written in a shorthand invented by Pepys, and evidently gave him a great deal of pleasure; here he put down all sorts of notes, not thinking they would ever be discovered, and so to-day we can really know what were the thoughts of a notable man in the seventeenth century. Curious that a book, written in such fashion, should be one of the most famous in the English language.

To go back to the beginning of the century. James I. was too mean to spend money on the Navy, and was content with the laurels gained in Elizabeth's time. Charles I. was more conscientious, and encouraged shipbuilding. It was during his reign (1637) that the *Sovereign of the Seas* was designed by Phineas, and built by Peter Pett, and we have selected this boat for our illustration, Fig. 53. Her length was 169 feet 9 inches, beam 48 feet 4 inches, and depth of hold 19 feet 4 inches, tonnage 1683. Remember that, before 1628, tonnage was reckoned by the space sufficient to stow a tun of wine = 42 cubic feet. After that date, it was length of keel × greatest breadth of beam × depth ÷ 100. The Pett family were naval architects and boat builders from the time of Henry VIII. to William and Mary, and we hear about them from Pepys. The *Sovereign* was considered a very wonderful boat, and saw service under

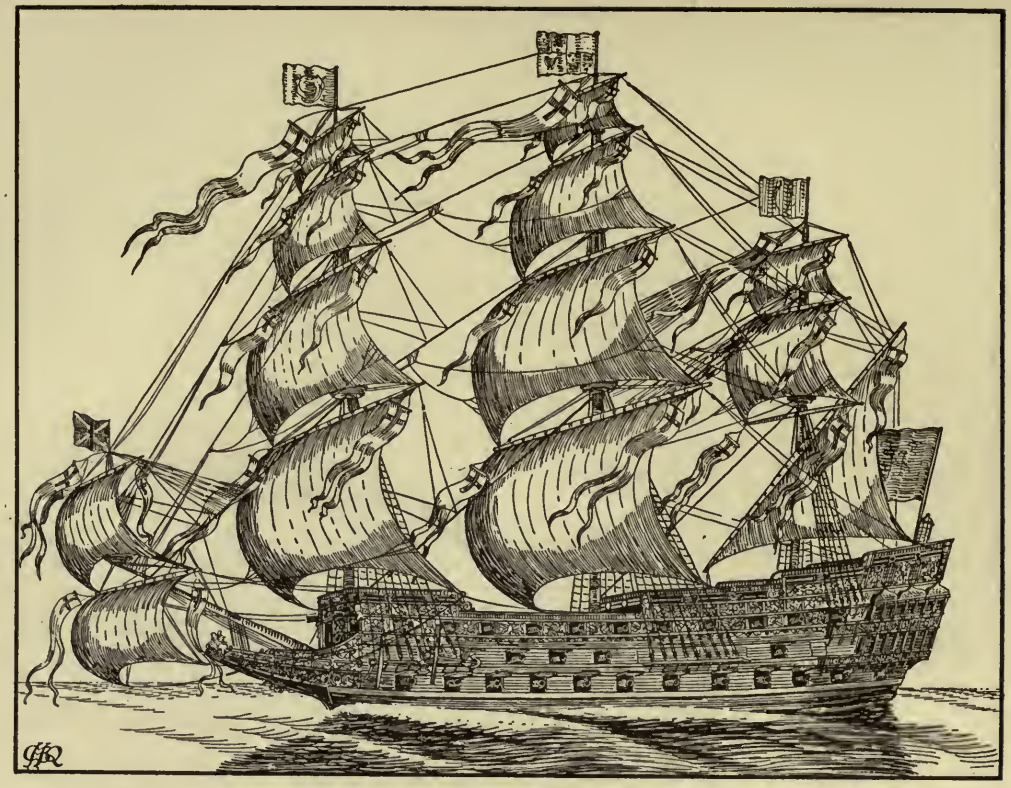

FIG. 53.—The *Sovereign of the Seas.*

Mediterranean Galley, p. 17. Galleon, p. 19. *Ark Royal*, p. 21. 18th-Century Ship, p. 152. Clipper, p. 154.

Blake. She was the first boat to carry royals and top-gallants on all masts. The cut of the sails should be noticed, and how they belly out much more than was the case later on. One lateen remains on the mizzen, but over this we now have square sails. There is a spritsail under the bowsprit, and an amusing square sail on the sprit topmast over it. It should be noticed that the lines of the hull still show a likeness to the galley : there is the same snaky build, with beak head and high poop. John Evelyn, the other great seventeenth-century diarist, writing of the *Sovereign*, says she was called the *Golden Devil* by the Dutch, from the amount of carving and gilding on her stern. She was remodelled in 1684 and called the *Royal Sovereign*, and finally was burnt at Chatham in 1696.

Charles at his death left the Navy, which as an instrument in Cromwell's hands was used to enforce respect for us abroad. The Dutch War of 1652–54 produced our great admiral, Robert Blake, who fought against Tromp and De Ruyter. The next Dutch War of 1665–67 found us very unprepared, as Pepys said : "For we do nothing in this office like people able to carry on a war." The Great Plague of 1665 of course handicapped our effort, but bribery and corruption was the order of the day and did far more harm than the Plague. Even Pepys, who was an honest man for the time, had his price, but excuses himself, when taking a present, by not looking at it, "that I might say that I did not know what there was in the bag." The Dutch sailed up to Chatham in 1667, and burned our ships there.

The last Dutch War of the seventeenth century was between 1671–74, and the honours seem to have been pretty evenly divided with our sturdy foes. The most memorable result was that we gained New Amsterdam, and renamed it New York, after James, Duke of York, who was later on to be James II. The rivalry ceased with the accession of William and Mary. Evelyn has a note in his diary in 1683, which shows how bad things were at the end

of Charles II.'s reign. "This summer did we suffer twenty French men-of-war to pass our Channel towards the Sound, to help the Danes against the Swedes, who had abandoned the French interest; we not having ready sufficient to guard our coasts or take cognizance of what they did; though the nation never had more, or a better, navy, yet the sea had never so slender a fleet."

FIG. 54.—Schoolmaster, 1631.

The diary of Henry Teonge is very interesting for the light it throws on life inboard. Teonge was a Navy chaplain between 1675–79, and must have been a sporting parson, because he was fifty-four when he first went to sea; yet he declared, "no life at the shoare being comparable to this at sea, where we have good meate and good drinke provided for us, and good company, and good divertisments; without the least care, sorrow or trouble," which sounds as if times had been hard for him before. His first trip was in the *Assistance*. They started from the Thames, and at Dover the captain's wife, and other ladies, were put ashore "with 3 cheares, 7 guns, and our trumpets sounding." This practice led to a regulation: "And, forasmuch as the Harbouring of Women and Children on board his Ma^ts^ Shipps in Ordinary may expose them to accidents . . . as well as Inconveniences of other kinds, We doe hereby strictly forbid the Lodgeing or keeping of any Women or Children on board the sd. Shipps on any pretence whatsoever." Teonge's description of the food is quite appetizing. Off Lisbon "our noble Capt. feasted the officers of his small squadron with 4 dishes of meate, viz., 4 excellent

henns and a peice of pork boyled, in a dish ; a giggett of excellent mutton and turnips ; a peice of beife of 8 ribbs, well seasoned and roasted ; and a couple of very fatt greene geese ; last of all a greate chesshyre cheese." As they drank "Canary, Sherry, Renish, Clarett, white wine, syder, ale, beare and punch," one understands why the Captain is called noble.

The men's food was bread or biscuit, beer, beef, pork, peas, oatmeal, flour, and suet, butter, and cheese.

At Gibraltar, "every on that hath not yet beene in the Straites pays his dollar, or must be duckt at yard arme." Discipline was maintained ; on Monday mornings boys who had misbehaved during the week past were "whipt with a catt with 9 tayles for their misdemeanurs, by the boarson's mate." Again, two men and a boy had "an iron pinn clapt closse into their mouths, and tyd behind their heads ; and there they stood a whole houre, . . . an excellent cure for swearers"—but a rather rough one.

The *Assistance* helped at the blockade of Tripoli, and the boatswain died. "He had a neate coffin, which was covered over with on of the King's jacks, and his boarson's sylver whisle and chaine layd on the top betweene 2 pistolls crost with a hangar drawne. At his going off the ship he had 9 gunns, which were fyred at a minut's distance. And 8 trompetts sownding dolefully, whereof the 4 in the first ranke began and the next 4 answered, so that ther was a continued dolefull tone from the ship to the shoare, and from thence to the grave. Halfe the ship's company, with their musketts in the right posture, going after the corps, with all the officers of all the ships that were there. . . . When he was buryed he had 4 peales of muskett shott. And as soone as we were out of the church yard the trumpetts sounded merry levitts all the way." On Christmas Day aboard ship the trumpeters tuned up outside the cabin doors, "playing a levite at each cabine doore, and bidding good morrow, wishing a merry Christmas" ; for dinner they "had excellent good fayre ; a ribb of beife,

plumb puddings, minct pyes." On Twelfth Night "wee had a greate kake made, in which was put a beane for the King, a pease for the Queen, a cloave for the knave, a ragg for the slutt. The kake was cutt into severall peices in the great cabin, and all putt into a napkin, out of which every on took his peice as out of a lottery: then each peice is broaken to see what was in it, which caused much laughter." Nice old sailormen.

FIG. 55.—Sweep, 1688.

Herrick, the seventeenth-century poet, who was born in 1591 and died 1674, wrote a poem on "Twelfe Night, or King and Queene." Here are two verses:

"Now, now the mirth comes
With the cake full of plums,
Where Beane's the King of the sport here,
Beside we must know,
The Pea also
Must revell, as Queene, in the Court here.

"Begin then to chuse,
(This night as ye use)
Who shall for the present delight here,
Be a King by the lot,
And who shall not
Be Twelfe-day Queene for the night here."

Reverting to sailormen, it was in the reign of William and Mary that Greenwich Hospital was founded as a home for old seamen, and was built from the design of Sir Christopher Wren. John Evelyn was the first Treasurer. Attention began to be paid to lighting the coasts, and the first Eddystone Lighthouse was built 1694–98, but was destroyed by a great storm in 1703.

Leaving the sea and going ashore, the next illustration, Fig. 56, shows a house of the early part of Charles I.'s reign. That monarch was a great patron of the arts, and one of the first to start collections of pictures; with his French wife he probably led the way, and helped to make fashionable the new Renaissance style of architecture, of which we saw the beginnings in the last century. This particular house is interesting because, so far as its exterior is concerned, it does not jump a long way ahead of such houses as Blickling and Hatfield, built in James I.'s reign. It is still gabled, though the gables have as terminations the classical feature called a pediment; the general outline then follows on traditional lines, though the detail is more scholarly than before. The windows are glazed, with leaded lights in the form of casements, hinged at the sides like doors, not as sashes sliding up and down, but are grouped in a different way to those of the sixteenth century.

When we get to the inside of the house, Fig. 58, we find that, though the exterior has points of resemblance with Blickling and Hatfield, the interior has in reality jumped far ahead of these houses; so much is this the case that for perhaps the only time in our book the architecture and dress of the period do not go together—the latter has an old-fashioned look. It may be that the owner wished the outside of his house to be homely in character, but did not mind the interior being of the fashionable mode.

Inigo Jones, who did work of this character, was born in 1573 and died 1652, and must be reckoned as the first English architect of consequence. Thorpe, who lived in the reigns of Elizabeth and James, was working as early as 1570, and Smithson, who died in 1634, have left collections of drawings of houses, but they must be thought of as belonging to the old school of building by a group of men associated together, each designing his own part of a traditional treatment, for which Thorpe, or Smithson, may have supplied the general lay-out. Jones, and his nephew and son-in-law Webb, and the other architects of the

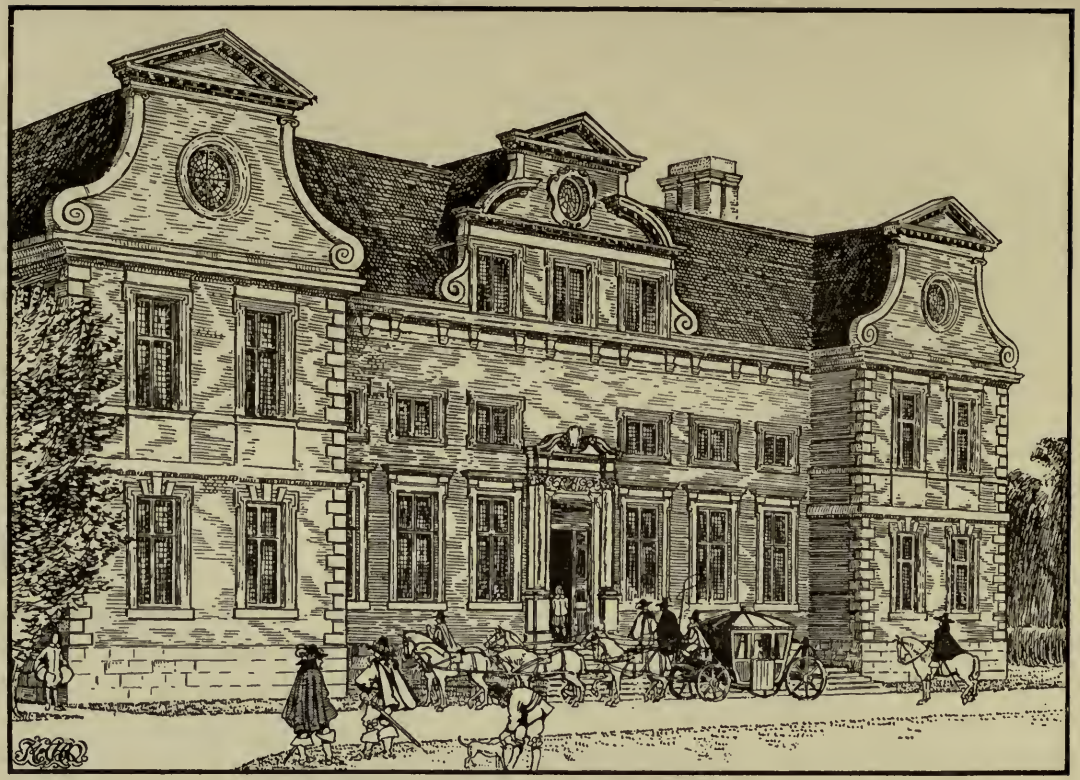

FIG. 56.—House of the Time of Charles I.

Timber-framed House, p. 31. 16th-Century House, p. 47. 18th-Century House, p. 167. 18th-Century Town House, p. 169.

Renaissance, designed the whole, and their work was very good and scholarly, if somewhat lacking in the interest which came of the earlier method. Talking of his early training, Inigo Jones said : "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts to converse with the great masters thereof in Italy, where I applied myself to search out the Ruins of those ancient Buildings, which, in despite of Time itself and violence of Barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to the study of Architecture." A second visit was paid in 1613–14, so Inigo Jones was well equipped to give the Renaissance definite shape ; he designed the Banqueting Hall in Whitehall for James I., and this was finished in 1622. Boys and girls who know this building should study it, and realize that it is fully classical in style and modelled on the "Ruins of those Ancient Buildings" which Jones saw in Italy, and that it was the first of its kind in England. As such it is an astonishing production, and the fruit of a great mental effort—but Inigo was a genius, and to such all things are possible.

The hall of house, Fig. 58, has an enriched frieze on the walls, which very much resembles one on the exterior of the Banqueting Hall. The pilasters have "Ionic" caps, and the walls between are panelled with mouldings. The very richly modelled plaster ceiling is a new development, and different from anything we have yet seen. The doorways have pediments over, and the floor is in black and white marble. Jones did a very beautiful double cube room at Wilton about 1649, and was very successful with his interiors.

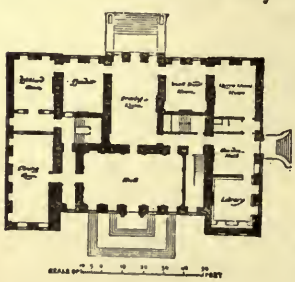

FIG. 57.—Plan of House.

The plan of the house, Fig. 57, again marks a definite change. The hall now becomes a place of entrance only, and the whole arrangement is

FIG. 58.—Hall of 17th-Century House.

Elizabethan Hall, p. 54. 18th-Century Hall, p. 173.

more modern in treatment. The kitchen and servants have been banished to the basement, and master and man no longer meet on common ground.

Sir Christopher Wren was a worthy successor to Jones and Webb ; born in 1632, he first attracted attention as an astronomer and mathematician, and turned to architecture later on. Wren carried out the Sheldonian Theatre at Oxford between 1663–68. In the latter year he was appointed Surveyor to His Majesty's Works. Webb had hoped to obtain the appointment, but was not in favour through work done during the Commonwealth. All boys and girls know that Wren designed St. Paul's Cathedral, and many of the City churches rebuilt after the Great Fire of 1666. Fig. 59 shows a dining-room in one of his houses, built at the beginning of William and Mary's reign. This room is a fine example of the architect's work. The walls are panelled in oak right up to the ceiling, and the latter is beautifully modelled in plaster. The carving is the work of Grinling Gibbons, who did so much work for Wren.

Walls were not always panelled in wood. Evelyn has a note (1665): "Supped at my Lady Mordaunt's at Ashstead, where was a room hung with pintado, full of figures great and small, prettily representing sundry trades and occupations of the Indians with their habits" (pintado was printed cotton imported from the East Indies).

While we are writing about Wren and his work, we must take the opportunity of giving one of the love letters he wrote to Faith Coghill, who later was to become his wife. Surely it is a model of what such letters should be. Faith had dropped her watch in the water, and asked her lover to have it put in order.

"Madam,—The artificer having never before mett with a drowned Watch, like an ignorant physician has been soe long about the cure that he hath made me very unquiet that your commands should be soe long deferred ; however, I have sent the watch at last and envie the felicity of it, that it should be soe neer your side, and soe often enjoy your

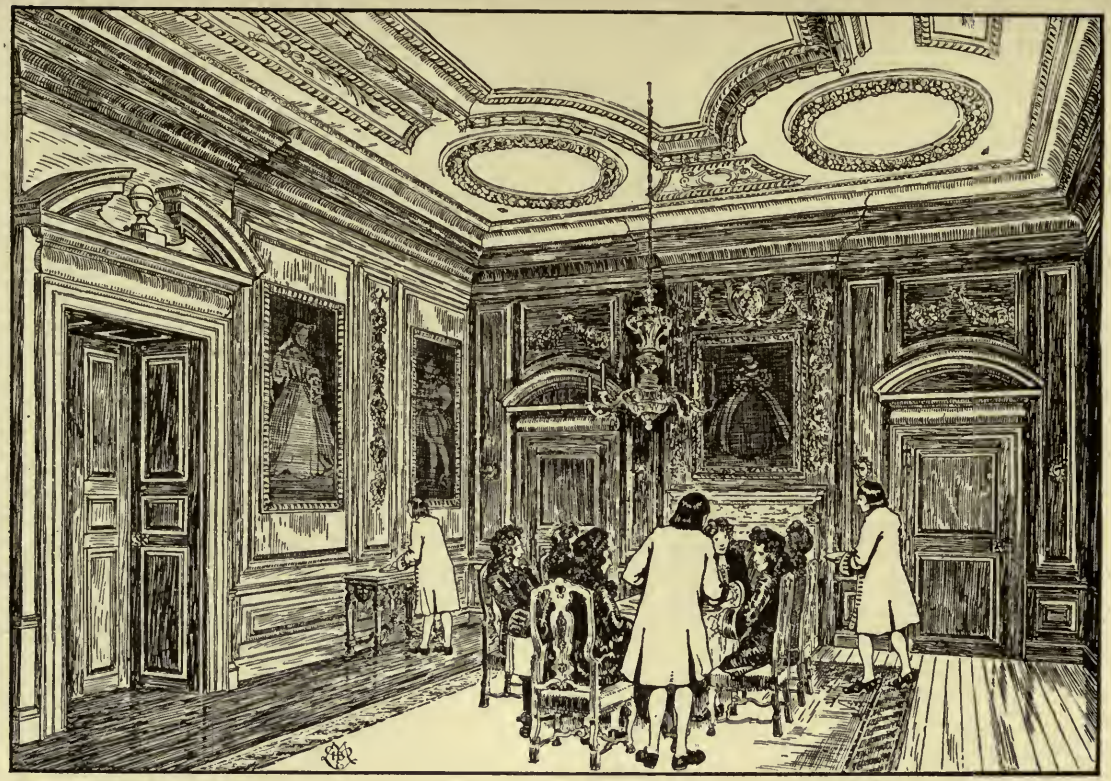

FIG. 59.—17th-Century Dining-Room.

Elizabethan Parlour, p. 51.

Eye, and be consulted by you how your Time shall passe while you employ your hand in your excellent workes. But have a care of it, for I put such a Spell into it that every Beating of the Ballance will tell you 'tis the pulse of my Heart which labours as much to serve you and more Trewly than the watch ; for the watch I believe will sometimes lie, and sometimes perhaps be idle and unwilling to goe, having received so much injury by being drenched in that briny bath, that I dispair it should ever be a Trew Servant to you more. But as for me (unless you drown me too in my Teares) you may be confident I shall never cease to be, Your most affectionate, humble servant,

"CHR. WREN."

Now for the staircase. Once the designers had accustomed themselves to the wooden staircase, they rapidly altered and improved it in a variety of ways. The sixteenth-century type has two flights, side by side, and this construction is called "dog-legged," because the two flights together were supposed to follow the shape of a dog's leg. In the seventeenth-century design we illustrate, Fig. 60, the flights are arranged round a central well-hole with a better result, but the constructional details are much the same. The balustrade, formed of a pierced and vigorously carved acanthus scroll, is very decorative. This pattern was never very general, but examples are to be found at Thorpe Hall, Peterborough, designed by Webb in 1656, Durham Castle, a house at Eltham, Kent, about 1660, and a particularly fine one at Tythrop House, Oxfordshire, which is later in date.

The man on the staircase is worth noting, in that he is wearing a costume which came suddenly into fashion in the reign of Charles II., and as suddenly disappeared a very short time after. Evelyn speaks of it in his diary as "the Eastern or Persian fashion of dress" ; and Pepys, in 1666, mentions it thus : "This day the King begins to put on his vest . . . being a long cassocke close to the body, of black cloth, and pinked with white silk under it and a coat over it, and the legs ruffled with black riband like a pigeon's leg

FIG. 60.—Staircase in Charles II.'s Reign.

16th-Century Staircase, p. 49. 18th-Century Staircase, p. 175.

. . . but it is a very fine and handsome garment." Again ; "the Court is all full of vests." After this is an amusing little piece of gossip. Pepys says : "Mr. Batelier tells me the news, how the King of France hath, in defiance to the King of England, caused all his footmen to be put into vests, and that the noblemen of France will do the like." This was probably the cause of the costume being suddenly given up in England.

The seventeenth century was a splendid period for beautiful furniture.

Our next illustration, Fig. 61, is of a bed, but we are not very sure that it looks like one. It was drawn in this way to show the great height, which was one of the seventeenth-century developments. The first upholstered beds started with square tops (following the lines of the oak cornices, as Fig. 30), with valances, and plumes of ostrich feathers at the angles. After Charles II. cornices were added, and became very elaborate, then in Queen Anne's time designs became simpler. The one illustrated is of the time of William and Mary; the cornice of the tester, or top, and the pillow board are shaped in wood, and covered with damask or velvet glued on. The hangings were of figured velvets, or damasks of splendid pattern. The valances were edged at first with fringes, and then later with galon or braid. Head valances are those hanging from the tester ; basses, those on the bed itself; bonegraces, the curtains over the head at the back of the bed ; cantonnières closed the joint at the angles of the head valances. The colour schemes were very beautiful : blue and silver, green and silver, rose and crimson damasks, olive green and rose on a cream ground.

In Evelyn's diary, 1662, we find that "The Queen's bed was an embroidery of silver and crimson velvet, cost £8000, being a present made by the States of Holland. . . . The great looking-glass and toilet of beaten and massive gold was given by the Queen Mother." Pepys, in 1665, wrote : "Where though I lay the softest I ever did in my

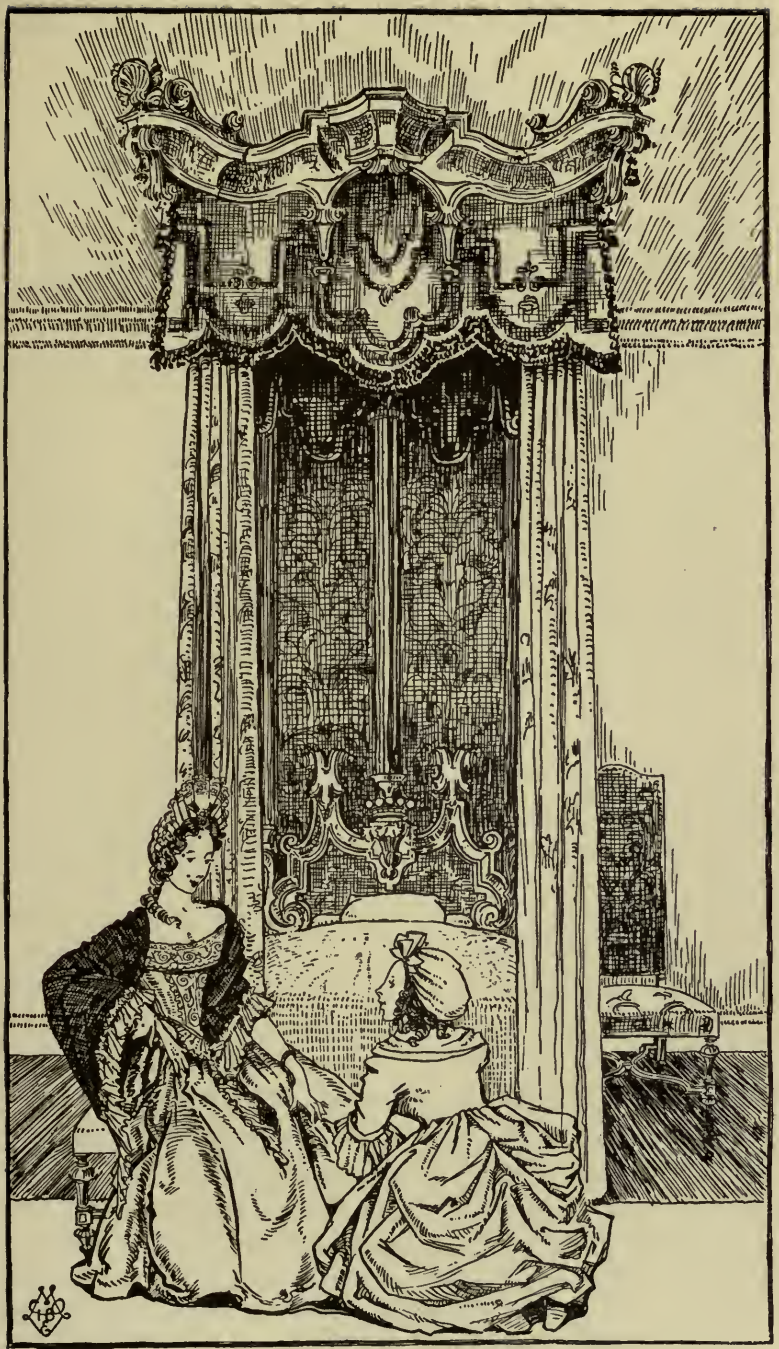

FIG. 61.—Bed of the Time of William and Mary.

16th-Century Bed, p. 53. 18th-Century Bed, p. 177.

life, with a down bed, after the Danish manner upon me, yet I slept very ill." Another entry, in 1666, is interesting: "I home late to Sir W. Pen's (his neighbour), who did give me a bed, but without curtains or hangings, all being down. So here I went the first time into a naked bed." People really used the curtains, because the rooms were being made loftier and the fireplaces were smaller than in the earlier times, so they felt chilly.

FIG. 62.—Recorder, 1683.

The Dutch influence was very marked at this time, both on architecture, dress, and furniture, and a good deal of the latter was imported from Holland. Such a source must be looked for with the fine old walnut cabinet illustrated as Fig. 69.

A great deal of care was given to the design of musical instruments.

Fig. 63 shows a spinet, or virginal, of the end of the seventeenth century; we see here the next development on the clavicytherium of the sixteenth century. This instrument has been laid down flat on its back, so that the family relationship to the harp is not so easy to trace. Played from a keyboard, the keys are balanced levers, having at the far end a jack, to which is attached a metal point, leather spine, or a quill, which plucks the strings as the jack is pressed up by the key. The spinet shown is separate from the stand on which it is placed. Pepys wrote in 1666 about the Great Fire: "River full of lighters and boats taking in goods, and I observed that hardly one lighter or boat in three, that had the goods of a house in, but there was a pair of virginalls in it."

FIG. 63.—Spinet, end of 17th Century.

Clavicytherium, p. 58. Piano, p. 179.

Fig. 62 shows a gentleman playing a recorder with great content. This was a whistle flute, or flageolet. In Act III., Scene ii., Hamlet says: "Ah, ha! Come, some music! come, the recorders!"; later he explains to Guildenstern: "It is as easy as lying: govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music. Look you, these are the stops." Pepys wrote in 1666: "Being returned home, I find Greeting, the flageolet-master, come, and teaching my wife; and I do think my wife will take pleasure in it, and it will be easy for her, and pleasant." Pepys was very fond of music. He writes of "my dear Mrs. Knipp, with whom I sang, and in perfect pleasure I was to hear her sing, and especially her little Scotch song of 'Barbary Allen'"; and here is a pretty picture which reminds us that the Thames in his day was prettier than it is now, and more

used: "And so to the Cherry Garden and then by water singing finely to the Bridge, and there landed."

A great deal of information can be gathered from Pepys, of the sort of food people ate in Charles II.'s reign. On January 1, 1660, the diarist "Dined at home in the garret, where my wife dressed the remains of a turkey, and in the doing of it she burnt her hand"; but they went out to dinner on January 6, "only the venison pasty was palpable mutton, which was not handsome." On June 10, 1663, they went "to the whay house and drank a good deal of whay." September 8, 1663, "being washing day, we had good pie baked of a leg of mutton." At a banquet, "many were the tables, but none in the Hall but the Mayor's and the Lords of the Privy Council that had napkins or knives, which was very strange." On March 10, 1664: "To dinner with my wife to a good hog's harslet (from pig's inside), a piece of meat I love." On June 15, 1664: "Very merry we were with our pasty very well baked; and a good dish of roasted chickens, pease, lobsters, strawberries." Later on, "come W. Bowyer and dined with us; but strange to see how he could not endure onyons in sauce to lamb . . . and so was forced to make his dinner of an egg or two." "Hare pye" is said to be "very good meat," and fritters are mentioned on a Shrove Tuesday. They had asparagus; on April 19, 1667, the diarist went "home, having brought with me from Fenchurch Street a hundred of sparrow grass, cost 18d. We had them and a little bit of salmon—cost 3s."

In the diary of John Evelyn is given account of a great feast given by Charles II. at the Banqueting-house at Whitehall to "all the Companions of the Order of the Garter." He describes it thus: "The King sat on an elevated throne at the upper end at a table alone; the Knights at a table on the right hand, reaching all the length of the room; over against them a cupboard of rich gilded plate; at the lower end, the music; on the balusters above, wind-music, trumpets, and kettle-drums. The King was

served by the lords and pensioners, who brought up the dishes. About the middle of the dinner, the Knights drank the King's health, then the King theirs, when the trumpets and music played and sounded, and the guns going off at the Tower. At the Banquet came in the Queen, and stood by the King's left hand, but did not sit. Then was the banqueting-stuff flung about the room profusely. In truth, the crowd was so great, that though I stayed all the supper the day before, I now stayed no longer than this sport began, for fear of disorder. The cheer was extraordinary, each Knight having forty dishes to his mess, piled up five or six high ; the room hung with the richest tapestry."

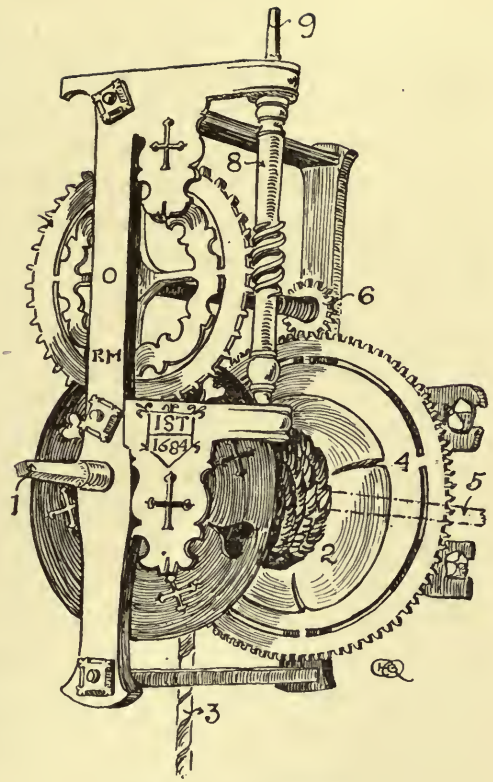

FIG. 64.—A Turnspit.

Food was roasted, baked, or broiled ; for the former the open fire would have been used, though coal was beginning to be burnt, probably in a long iron grate, or fire basket built up of iron bars. Before this would have stood the fire-dogs, or andirons, with attachments in which the spits could turn. The joints and poultry were trussed on to these spits, and there was a shallow tray under to take the drippings from basting, and the dripping we now have on bread, or hot toast, is so called because it did at one time drip into the pan. The spits were sometimes turned by

a clever mechanical arrangement such as is illustrated in Fig. 64. This remarkable piece of smith's work dates from 1684. It was fixed on the outside of the chimney, and the spindle 5 went through the wall into the open space at the side over the fire. The spindle 1 had a squared end on to which was fitted a loose handle, this turned round a wooden drum 2, independently of 4, and wound up a heavy weight. When the winding was completed, the action was reversed, and by an ingenious stop, the drum at 2 turned the cogged-wheel 4 in an anti-clockwise direction; this engaged with 6, which was connected by a spindle to the prettily pierced wheel in front, the cogs of which were cut on the bevel to engage with the worm on spindle 8; this latter had a small fly-wheel fitted at 9 which acted as a governor. At the end of spindle 5 was a wooden pulley, from which lines were taken to wheels on the ends of the spits under; this acted like belting in a modern factory, and the spits were turned round and round. Pots were suspended over the fire by cranes as shown in Fig. 101, page 181.

The baking was still done in a brick oven, in the way described on page 130, Part I. It is also usual to find in old kitchens provision made for cooking by charcoal. A sort of brick table was built up, with arches under in which the charcoal was kept, and on the table little fires were made with this fuel, and enclosed in metal rings, and cooking was done over the same in small pots.

Pepys was always trying to improve his house and make it look jolly; as he became more prosperous he bought a good deal of silver, and some of this was for use on the table. On September 9, 1664: "I out and bought some things; among others, a dozen of silver salts." "I this day putting my two flaggons upon my table." Later in the year Pepys pays "the silver smith £22, 18s. for spoons, forks, and sugar-box." On February 3, 1666: "Did carry home a silver drudger (*dragées*—sugar plums) for my cupboard of plate, and did call for my silver chafing-

dishes." "Drinking glasses, a case of knives and other things" were bought later in the year; and on December 31 the diarist tells us with great satisfaction: "One thing I reckon remarkable in my own condition is, that I am come to abound in good plate so as at all entertainments to be served wholly with silver plates, having two dozen and a half."

Pepys' diary is interesting because of the little human touches which make the characters in it live, and the diarist gives us not only the noble thoughts suitable for publication, but some of the mean ones as well. It is interesting to watch his career, and in the end one follows his fortune with real affection. In 1660, Mr. and Mrs. Pepys had only one maid, Jane, but at the end of 1663, Jane, whose surname was Gentleman, had "Besse, our excellent good-natured cookmaid, and Susan, a little girl" to keep her company. By September 1664 the household had been increased, and we are told: "Up and to church in the best manner I have gone a good while—that is to say, with my wife, and her woman Mercer, along with us, and Tom my boy waiting on us." Pepys was a kindly man, but did not hesitate to punish his servants if need be. On February 19, 1665, we are told: "I fell mightily out and made my wife . . . to beat our little girle, and then we shut her doune into the cellar, and there she lay all night." Another time: "Coming home, saw my door and hatch open, left so by Luce our cookmaid, which so vexed me, that I did give her a kick in our entry, and offered a blow at her, and was

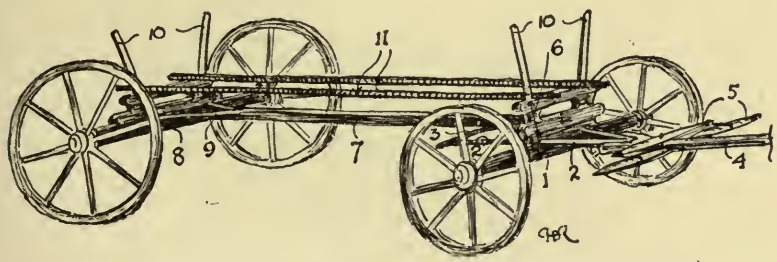

FIG. 65.—German Waggon.

seen doing so by Sir W. Pen's footboy, which did vex me to the heart, because I know he will be telling their family of it." The old ruffian had need to be ashamed of himself. But all the maids would not put up with this. In 1666 there was one of whom Pepys wrote: "Up and away goes Alice, our cookmaid, a good servant whom we loved and did well by her, and she an excellent servant, but would not bear being told of any fault in the fewest and kindest words, and would go away of her own accord, and after having given her mistress warning fickly."

There was a great development in coach-building in the seventeenth century, and the Company of the Coach and Coach-Harness Makers was founded by Charles II. in 1677. This points to improved roads and an increase in travelling. In Thrupp's *History of Coaches*, a very reasonable suggestion is made, that the coach invented at Kotze in Hungary in the fifteenth century was modelled on the German waggon, a sketch of which is given, Fig. 65. This very much resembles the English timber waggon of to-day. 1 is the front axle-tree bed, and 2 the futchels which go through it. The pole at 4 is connected to the front of the futchels, and has the drawing-bars attached to it. 3 is the sway-bar fixed on the ends of the futchels, and arranged to work under the perch 7. 6 is the transom, which is pivoted on the axle-tree bed under it. The perch 7 is securely fixed into transom 6. As the waggon turns, the horses pull pole 4 round, which by futchels 2 turn axle-tree bed 1 under transom 6, and the sway-bar 3 moves under perch 7. 8 is the back axle-tree bed, and the perch fixes into this, or, as in the case of the timber waggon, slides through it; the wings at 9 give greater security. This shows why the front wheels of a waggon are smaller than those in rear; the same must be if you want a level perch. Standards at 10 were fixed into the transoms, and fir poles at 11 rested in between. Planks laid on these, and at the sides against the standards, made a very useful waggon. Mr. Thrupp thought the early coach-builders made a start by

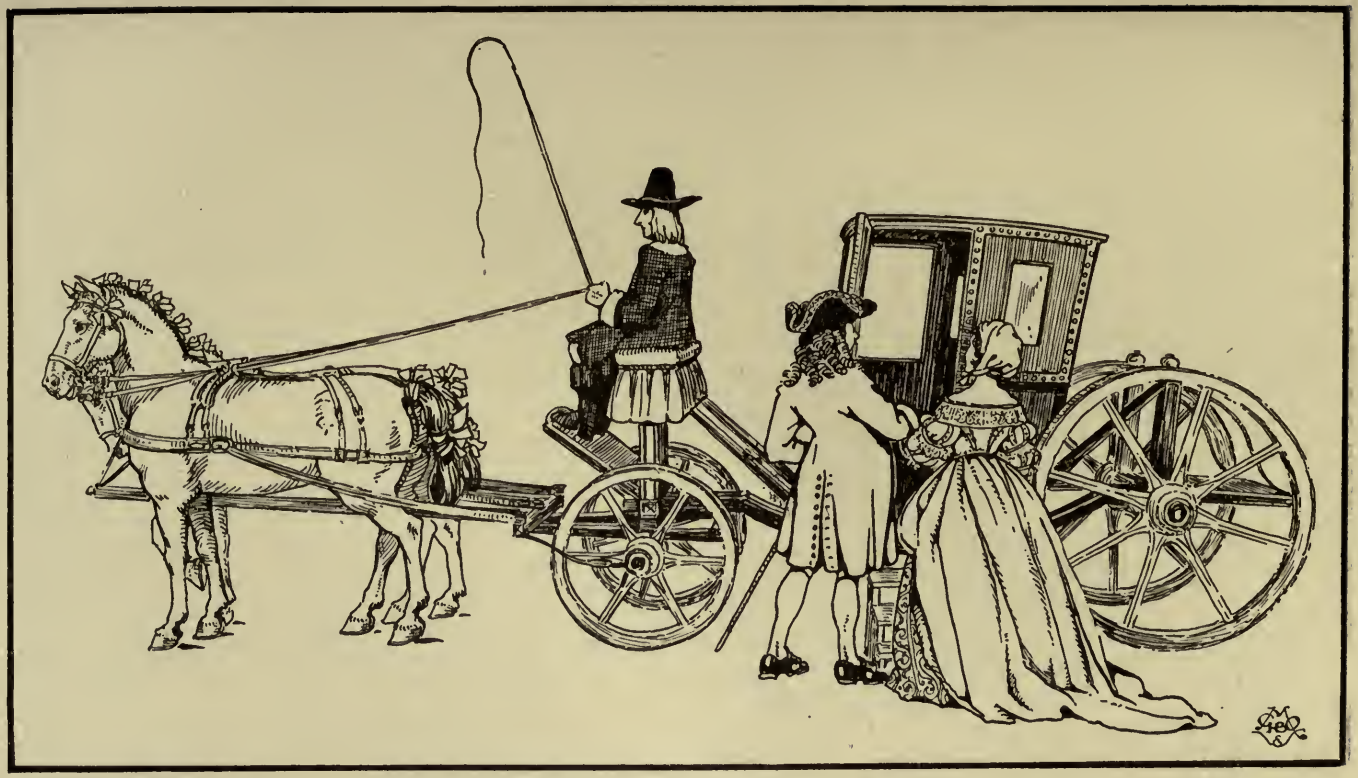

FIG. 66.—17th-Century Coach.

Elizabethan Coach, p. 75.

18th-Century Vehicles, pp. 187, 189, 191.

doing away with the poles at 11, and after strengthening the standards 10, using the same to suspend the body of the coach from by means of leather braces. Certainly the latter were the first attempt at springing.

In Fig. 56 a coach of the time of Charles I. is drawn in front of the house, and this shows the coach suspended in this way. The body was framed up in wood, covered with leather and studded with nails, and the roof is prettily domed. There are not any windows yet, only curtains, and the door is a leathern curtain hanging from a movable iron bar. The body of the coach is not unlike that of the sixteenth century, Fig. 42, but whereas that was mounted rather like a box on wheels, this one of the seventeenth century is a far more thoughtful production.

Fig. 66 shows a chariot such as Pepys might have selected. Chariots were smaller and lighter than coaches. He wrote in his diary on November 5, 1668, how he went to see his coach-maker, and "did pitch upon a little chariot, whose body was framed but not covered, it being very light, and will be very genteel and sober." In December he was "abroad with my wife, the first time that I ever rode in my own coach." The following April Pepys was "calling about my coach which hath been to the Coach-maker's to be painted and the window frames gilt again." So coaches had windows by this time. A few days later he found "my coach is silvered over, but no varnish yet laid. I stood by it till eight at night, and saw the painters varnish it, and it dries almost as fast as it can be laid on. I sent the same night my coach-man and horses to fetch the coach home."

And the next day was May Day, so Pepys went "at noon to dinner, and after through the town with our new liveries of serge, and the horses' manes and tails tied up with red ribbons, and new green rains," and doubtless old Pepys was very pleased with his gay turn-out.

In 1605 it was said that "coaches have increased with a mischief, and have ruined the trade of the waterman

by hackney coaches, and now multiply more than ever." Another reminder of how much the Thames was used for communication is to be found in Evelyn's diary: "I was spectator of the most magnificent triumph that ever floated on the Thames, considering the innumerable boats and vessels, dressed and adorned with all imaginable pomp, but, above all, the thrones, arches, pageants, and other representations, stately barges of the Lord Mayor and Companies, with various inventions, music, and peals of ordnance, both from the vessels and the shore, going to meet and conduct the new Queen from Hampton Court to Whitehall, at the first time of her coming to town. In my opinion it far exceeded all the Venetian Bucentoras, etc., on the Ascension, when they go to espouse the Adriatic. His Majesty and the Queen came in an antique-shaped open vessel, covered with a state or canopy, of cloth of gold, made in form of a cupola, supported with high Corinthian pillars, wreathed with flowers, festoons, and garlands. I was in our new-built vessel sailing amongst them."

FIG. 67.—Lady's Winter Dress, 1664.

Sedan chairs were in use in 1634, and Pepys writes in 1667 of "Sir John Winter, poor man! come in a sedan from the other end of the town."

Berlins were invented in 1660 at Berlin. They had two perches instead of one, and between these, from the front transom to the back axle-tree, two strong leather braces were stretched, going right under the coach body, and made adjustable by small windlasses, so that they could be slackened or tightened as desired. Experiments were made about this time in the use of springs.

As early as the end of the sixteenth century, long broad-wheeled waggons travelled between towns with goods and passengers, and these were called "stages." Stage coaches began about 1640, and were like large private coaches. Outside passengers sat in a basket between the hind wheels, as shown in Hogarth's picture painted in 1730.

Illustration, Fig. 68, is of a library, dating from 1675, and designed by Sir Christopher Wren for Trinity College, Cambridge. In Part I. page 181, a library was shown in which the books were chained to desks like long church lecterns, with a shelf under for the storage of additional volumes, but this was in the days before printing, when books were all hand-made, and very precious and scarce. When Caxton began work at Westminster in 1476, it was possible to bring out an edition of several books, instead of one at a time as before, and this had its effect on storage. More shelves were added to the lecterns, and the effect was that of a double set of book shelves, back to back, with desks under, and examples can be seen at Corpus Christi College, Oxford (1517), and Merton College, Oxford, and for a long time the books were still chained to the cases. The cases were placed down the room at right angles to the walls; there is generally a window at ordinary height between each set of cases, and a seat or bench. This is called the stall system, because stalls or compartments are formed between the cases. The library at Durham Cathedral is a late example of this type, and dates from the end of the seventeenth century, but shortly after this the chaining was done away with, there was then no longer any necessity to have the desk as a book-rest. Peterhouse, Cambridge, 1641–48, and University Library, Cambridge, 1649–50, omitted this, and reached the limit of development possible to the stall system.

Wall cases had been set up in the Bodleian in 1612, and Wren combined these with stall cases, and raised his windows so that the two could range. He described his work in this way: "The disposition of the shelves, both

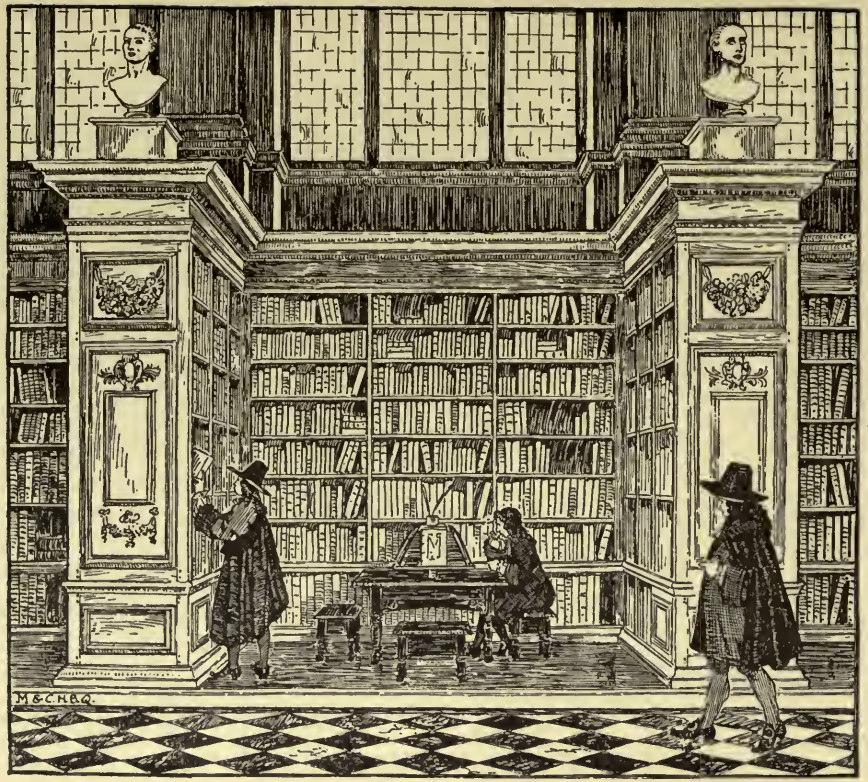

FIG. 68.—17th-Century Library.

along the walls and breaking out from the walls, must needes prove very convenient and gracefull, and the best way for the students will be to have a little square table in each celle with 2 chairs." Wren designed table, book-rest, and stools. The bookcases were panelled up in oak, and enlivened with carving in lime by Grinling Gibbons. The oblong panels in the ends are door fronts to small catalogue cupboards.

Wren used wall cases in the library at St. Paul's, with a delightful little gallery around to reach the higher shelves.

In the Pepysian Library, Magdalene College, Cambridge, are the bookcases old Pepys had made. He wrote in 1666 : "Comes Simpson, the joyner, and he and I with great pains contriving presses to put my books up in" ; and a little later : "Much pleased to-day with thoughts of gilding the backs of all my books alike, in all my new presses."

The seventeenth-century architects thoroughly appreciated smith-craft, and as there are several illustrations of ironwork in this part of our book, we think it may be of interest to give a few details of early methods of iron-working. Iron is found in many parts of England, but is most valuable nowadays when it can be mined with the coal which is used to smelt it, and this is the case in Yorkshire, Derbyshire, and Staffordshire. In the old days, before coal was used, the Weald of Sussex was the Black Country, and charcoal was used for smelting. The early workings were shallow, and abandoned as soon as surface was worked out. The ore is found in many forms : in remote ages it may have been deposited by water, and is now described as sedimentary rock, being in reality rather like accumulated rust. The early process of smelting was a very simple one. A furnace was built up, and first was put a layer of charcoal, then another of iron ore, and then one of fuel, and so on. The blast was applied by bellows in much the same way as to a smith's fire to-day—in fact, a rough wall round the smith's fire would give an early blast furnace. A small quantity of malleable iron was produced in this way, which

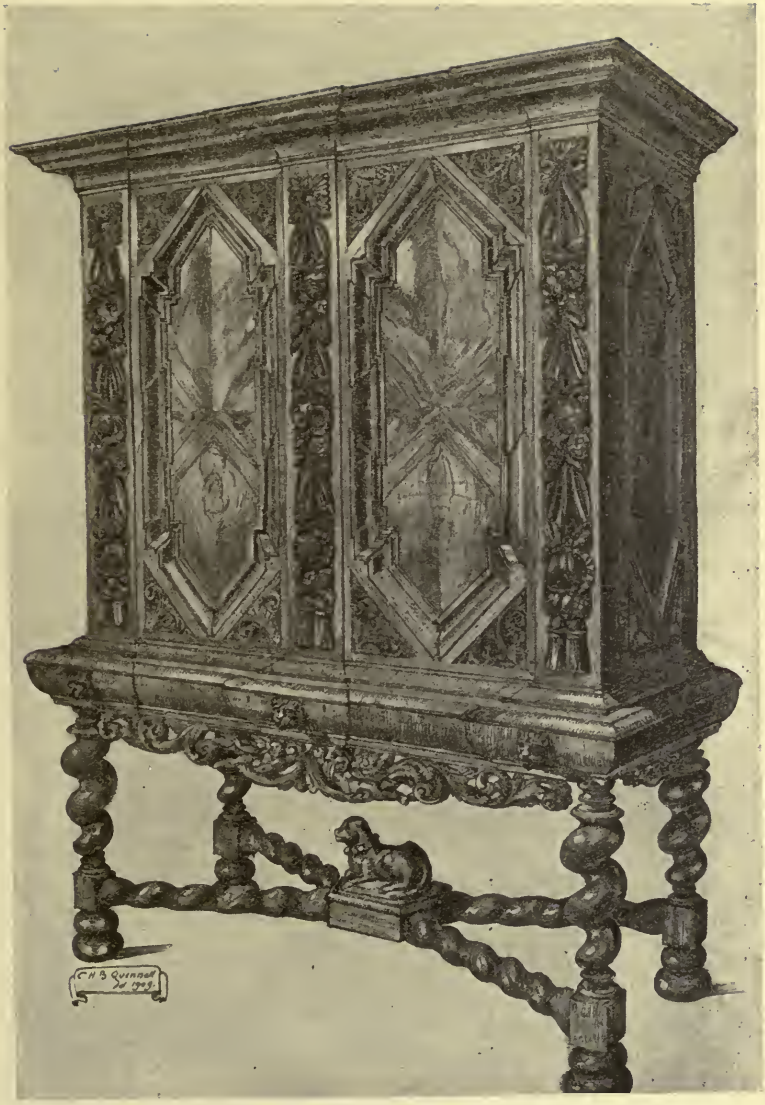

FIG. 69.—An Old Walnut Cabinet.

was hammered up into a "bloom." This iron was very pure and soft, and lent itself readily to hammering on the smith's anvil; the fault of modern iron is that being smelted by coal it is impregnated with sulphur, and becomes more brittle, and less ductile, than the old metal. It is this quality of iron of assimilating other materials which makes it so very useful to us; for instance, by adding carbon we turn it into steel, and increase its strength enormously. But to go back to our early smith: he had to forge all his work from the "bloom." Trip hammers seem to have been the next development to save the smith this trouble. These were worked by water-wheels, and the ponds which stored the water are still called hammer ponds in Sussex. The wheel turned an axle which had cams on it, rather like those on the cam shaft of a motor engine which lift the valves. It can easily be seen that if a large beam was pivoted at the centre, and had a heavy hammer attached at one end, it could at the other be raised, or depressed, by the action of cams. This early application of power is a subject of the greatest interest, and boys and girls should bear in mind that until the steam engine came the millwright was dependent on wind or water.

A seventeenth-century writer indicates that the "bloom" was refined by heating and hammering thus: "This they take out, and giving it a few strokes with their sledges, they carry it to a great weight hammer, raised likewise by the motion of a water-wheel, where applying it dexterously to the blows, they presently beat it out into a thick short square. This they put into the finery again, and, heating it red hot, they work it out under the same hammer till it comes into the shape of a bar in the middle with two square knobs at the ends."

Cast iron was produced by so improving the furnaces that the metal was much more liquefied, and could be run off into moulds, and this process makes it much harder than malleable iron, but more brittle. Cast iron was not much used in these early days except for cannon, shot, and

fire backs. The railings round St. Paul's, though, were made in this century.

Rolling-mills do not seem to have started before the beginning of the eighteenth century. Nowadays the equivalent of a "bloom" is brought to rollers cut to the shape of the pattern to be rolled. The white-hot ingot is put in on one side, and rolled through, coming out on the other roughly shaped, and of course longer. It is passed through the rollers, first from one side, and then the other, getting longer at each journey, until finally it is of the proper shape. Rolling-mills have to be big places, and the effect of one when work is in progress suggests the lower regions. The white-hot ingots and the iron bars or girders, rushing along the floor as they come through the rollers in all states of red heat, steam, and smoke, and men toiling and sweating at their task, all build up a picture which is very impressive. In this way are produced all the rolled steel joists, bars, angles, tees, and mouldings which are needed for everyday use, and which only need to be cut off to length for use. Not so did the seventeenth-

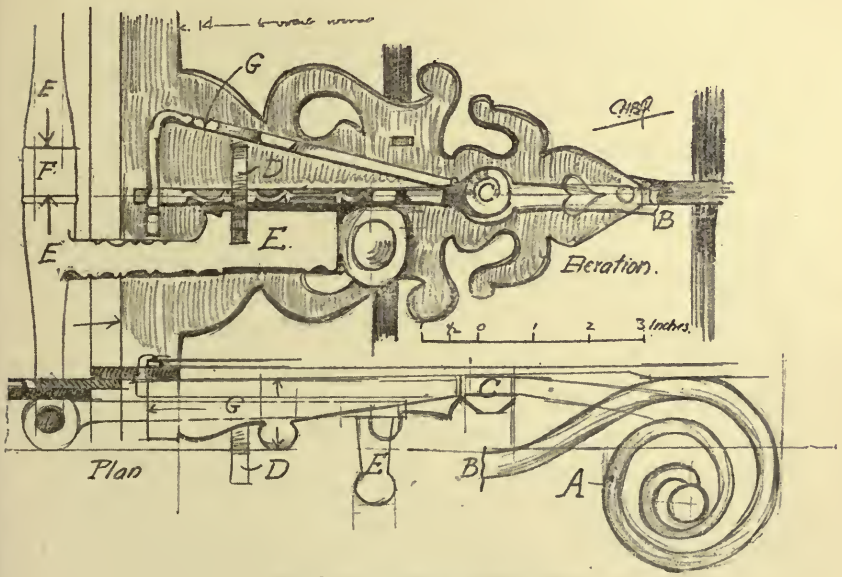

FIG. 70.—Espagnolette Bolt.

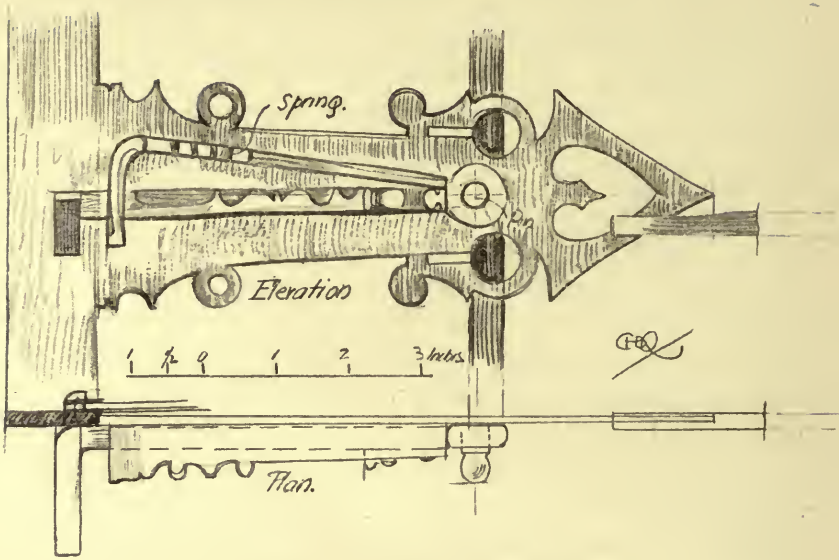

FIG. 71.—Casement Fastening.

century smith work ; any bars that he could have bought would have been far too irregular to use in this way, and would have to be forged to shape.

This is a point which boys and girls should appreciate ; the wonderful dexterity of these old craftsmen, and how with hammer, anvil, and chisel they were able to produce such pieces of work as we have illustrated.

Fig. 70 shows an espagnolette bolt dating from about the time of William and Mary, and made for a pair of iron casement windows. The scroll end A is really joined on to the lever arm at B, and turns on C, raising a catch at D, which so releases E. E is a short lever turning an upright bolt fastened to the other leaf of casement by F. At top and bottom of E are hooks which fasten this leaf to the frame. G is a spring which keeps the catch D in position over E, and so fastens the whole. Fig. 71 is a fastening for a single casement ; the latch has a bevelled catch working over a stop, and is kept in position by a spring. The back plates of casement fasteners afforded great oppor-

tunities to the old smiths, and added considerable interest to the design of the window.

We can now turn from the arts of peace to those of war.

Illustrations Nos. 72 and 73 show a pikeman and a musketeer of James I.'s reign. They are very similar to those of the Elizabethan period.

FIG. 72.—Pikeman, James I.'s Reign.

The pikeman wears a helmet, breast and back plate, with tassets covering the thigh, and this dress changed little until the reign of Charles II., when it was exchanged for a broad wide-awake hat with feathers, and a long skirted coat. Pikemen were always used in conjunction with musketeers to protect the latter, when loading, from the charges of cavalry. These musketeers, when not actually firing, were an easy prey to the enemy. They were hopelessly cumbered with their heavy matchlock and rest, bandoliers, a powder-horn, a heavy pouch of bullets, a lighted rope match in their hands, and a sword girded at their side.

In Charles II.'s reign was invented a bayonet, which could be fixed on to the gun without stopping up the barrel, and this at once gave the musketeer a chance of offence, and defence, even when his gun was unloaded. Thus was sounded the death-knell of pikes, and, their principal function gone, they gradually from this time on disappeared from warfare.

Cartridges were also introduced containing the exact charge of powder and ball needed, making loading a far

FIG. 73.—Musketeer, James I.'s Reign.

speedier matter, and superseding the heavy pouches of bullets and dangerous bandoliers.

These bandoliers were cylinders of some strong material, each fitted with the charge of powder needed to load the gun, and slung from a band across one shoulder.

Hand grenades and small explosive bombs came into use, and in Evelyn's diary we read that in 1667: "I went to Greenwich where his Majesty was trying divers grenadoes shot out of canon at the Castlehill, from the house in the Park; they brake not till they hit the mark, the forged ones brake not at all, but the cast ones very well." And again: "Now were brought into service a new sort of soldiers, called Grenadiers, who were dexterous in flinging hand grenadoes, every one having a pouch full; they had furred caps with coped crowns like Janizaries, which made them look very fierce, and some had long hoods hanging down behind, as we picture fools." "Their clothing being likewise piebald yellow and red."

An account of the dress of the new regiment formed by Charles II. for the protection of his person, namely, the regiment of Life Guards, is interesting. It is thus described: "The privates wore round hats with broad brims, and a profusion of white feathers drooping over the hind part of the brim. They wore scarlet coats, richly orna-

mented with gold lace; sleeves wide, with a slash in front, and the lace lengthwise from the shoulder to the wrist; also white collars, which were very broad, and being turned over the vest, covered the neck, and spread over part of the shoulders. They wore scarlet sashes round the waist, tied behind, also large ruffles at the wrist, and long hair flowing over their shoulders. Their boots were of jacked leather, and came up to the middle of the thigh. Their defensive armour were cuirasses and iron head-pieces called 'potts'; their weapons, short carbines, pistols, swords, with a carbine belt suspended across the left shoulder. They rode long-tailed horses; on public occasions the tail was usually tied up, and together with the head and mane, decorated with a profusion of ribands." This description is taken from *The Historical Records of Life Guards*, and it will be noticed that the dress corresponds very nearly with the horseman in the beginning of the chapter.

It was in the reign of Charles II. that provision was made at Chelsea for old soldiers broken in the wars. The existing building, known as the Royal Hospital, was designed by Sir Christopher Wren, and owed its inspiration to Sir Stephen Fox, who was Paymaster of the Forces after the Restoration. Evelyn records in his diary in 1681: "Dined with Sir Stephen Fox, who proposed to me the purchasing of Chelsea College, which his Majesty had sometime since given to our Society (the Royal Society), and would now purchase it again to build an hospital, or infirmary for soldiers there."

The wheel-lock was the next development in firearms, and doubtless came about as a result of the many difficulties met with in using the matchlock. With the latter one can almost imagine apologies being made to the victim of the old-time gunner's displeasure, that he would not be kept waiting a moment, and then, when all the preparations were complete, and a final command given to the victim to look pleasant, the match would blow out and a new start have to be made. Fig. 74 illustrates a wheel-lock, which originally

was a German invention, introduced into England about the middle of the sixteenth century. To prepare to fire, the wheel 1 was wound up by squared end to its spindle 2. The wheel was attached to spring 3 by a short length of beautifully made link chain, which allowed the wheel to turn until a catch on underside of 4 slipped into circular hole shown on side of wheel. 4 is a lever pivoted on 5. Touch-hole was at 6, which had a sliding cover 7. 8 is the forerunner of the hammer, but is not used as yet to strike a spark. It turns on 9, and is kept in position by spring 10. The top sketch shows outside of lock with the hammer down, and the lower one the inside of lock against the stock with the hammer open. Now as to use. The cover 7 would be slid back off the touch-hole, and the hammer opened up, and powder put into the pan. The hammer has a piece of iron pyrites in its jaws, and this was shut down on to wheel 1, which comes up into the pan. To fire the gun, the lower end of 4, pivoted at 5, was pressed in, with the result that the catch at 4 came out of the hole in wheel 1, which then raced round by reason of tension of spring 3. The serrated edges of the wheel in contact with the pyrites in jaws of 8 produced a spark, which fired the gun.

It is rather saddening to think of all the time, energy, and good work which has been spent in the world's history in the production of death-dealing instruments, so we leave the subject with pleasure and turn to country life.

A great deal of attention was given to agriculture in the seventeenth century, and judging by the number of country houses built then, both large and small, it must have been in a prosperous condition. The open field system, described in the last chapter, still existed side by side with farms which had been enclosed out of the demesne land. If the former was better for the labourer and cottager, the latter allowed the landlord and his tenant to adopt more progressive methods, and produce the surplus of food necessary for the increasing population of the towns. The enclosing was

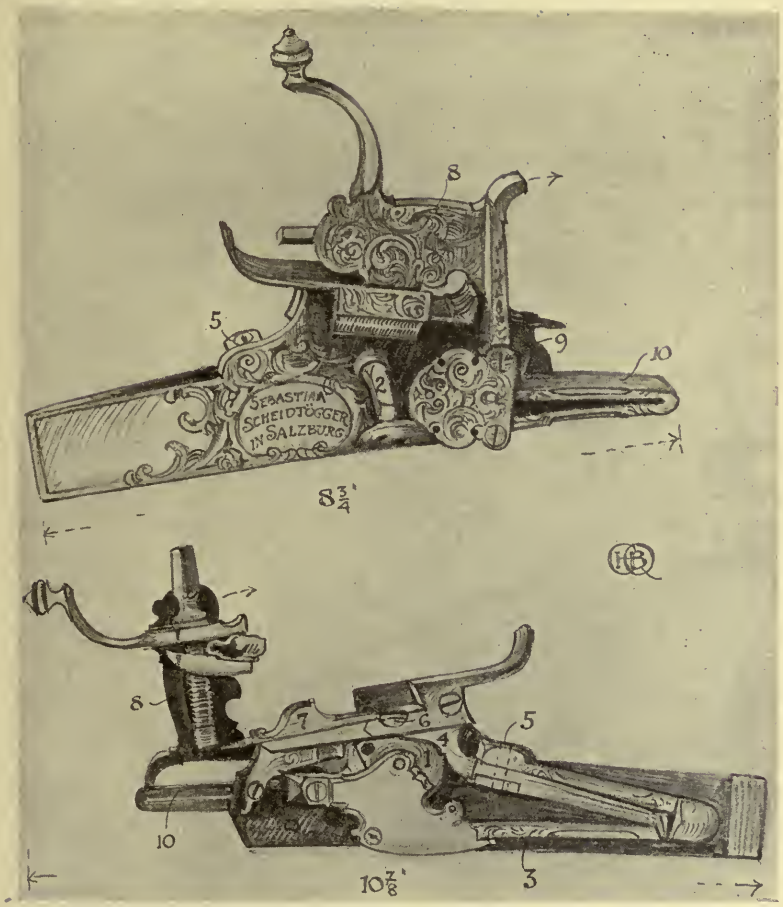

FIG. 74.—A Wheel-lock.

Matchlock, p. 63. Flintlock, p. 157.

accompanied by much unfairness, but apparently had to be.

A start was made at this time in draining the Fens, and we cannot now realize that this part of England in the seventeenth century was a real waste of water-logged marsh inhabited mainly by wild-fowl. Gentlemen adventurers undertook to do this work, on the condition that they were to receive a large part of the reclaimed land for their pains. The Fenmen, being Englishmen, hated improvements on

principle, and during the Civil War broke down the embankments, with a result that much of the land reverted to bog.

Evelyn has a note in his diary in 1670: "Being arrived at some meres, we found Lord Wotton and Sir John Kiviet about their draining-engines, having, it seems, undertaken to do wonders on a vast piece of marsh-ground they had hired of Sir Thomas Chicheley. They much pleased themselves with the hopes of a rich harvest of hemp and coleseed, which was the crop expected.

"Here we visited the engines and mills, both for wind and water, draining it through two rivers, or graffs, cut by hand, which went thwart one the other, discharging the water into the sea."

Evelyn was a great gardener, and wrote on this and farming. His book *Sylva* has interesting descriptions of early machinery; there is a primitive type of saw-mill driven by a water-wheel, and a boring and shaping machine for making wooden drain-pipes.

In Worlidge's *Systema Agriculturæ*, 1669, an illustration is given of a four-wheeled horse-drawn drill for sowing, which cut a furrow and sowed the seed in one operation, so that "one horse and man may work the instrument, and sow land as fast as, or faster than, six horses can plough."

Lord Sandwich presented Evelyn with a sembrador brought out of Spain—a wonderful engine, ploughing, sowing, and harrowing at once.

Writing of agriculture gives us the opportunity of illustrating the next important development in windmills. All the mills we have shown as yet have been of the post-mill variety, the whole mill balanced, and turning, on a central post. The one shown in Fig. 75 is quite different. The old millers probably began to find that it was rather a nuisance to have to do one's work in such a movable workshop, yet they were confronted with the problem that the sails to turn must face the wind. This is how they overcame the difficulty. The octagonal body of the mill was

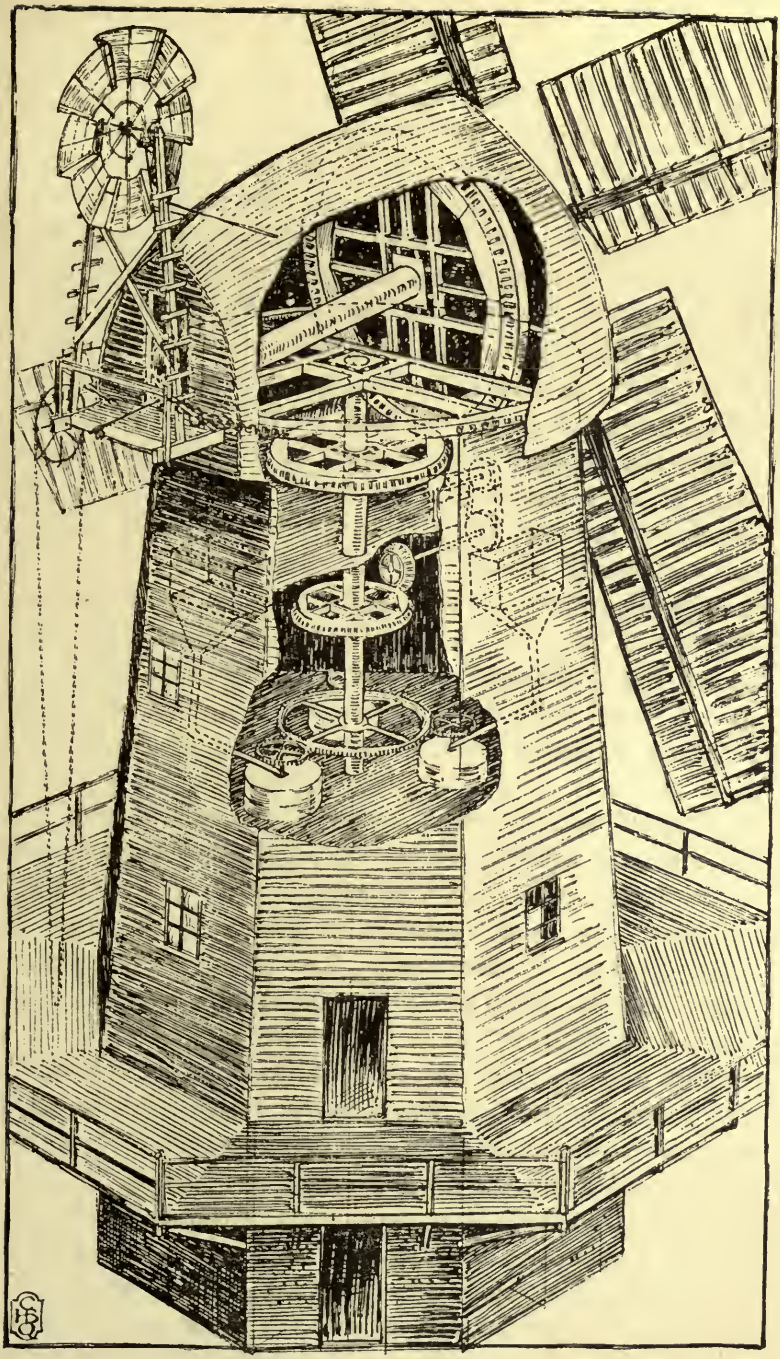

FIG. 75.—A Smock Mill.

Post Mill, p. 41. Tower Mill, p. 163.

constructed as a fixture below the head. The top of the octagon was finished with a circular curb, having strong wooden cogs projecting out of its circumference. The head being framed up separately, was arranged to slide round on the top of the curb. The head and sails were turned into the wind by the little vane at the back. From the spindle of this vane a pair of bevel gears operated a vertical rod, which at its lower end had another pair of bevel gears; these turned a horizontal shaft with a worm cut on it engaging with the cogs on the side of the curb. If the wind changed and the main sails went out of operation, the vane commenced to work, and the worm gear attached to the head of mill, wormed its way along the cogs on the curb and turned the whole head round. When the main sails got into the wind again then the vane stopped. The chain hanging down operated an iron rod, which passed right through the centre of the main shaft and opened and shut the louvres on the sails — a really triumphant piece of work, to bore so long a hole by hand quite truly.

The old millers have amusing names for the parts of a mill: the large cog wheel on the main shaft next the sails is the brake wheel, and this engages with one called the wallower. The one immediately under it, by means of gears, operates a sack hoist. The wheel under again is called the spur wheel, and this engages others called stone nuts, which turn the stones. The corn being hoisted up is emptied into the bins shown by dotted lines, and finds its way by gravity through shoots to the stones, and the slope of these is adjustable to suit different grains. Peas, for instance, will require a different angle to wheat.

The octagonal body is constructed of timber framing on a brick foundation, and because the timber framing was covered with boarding and generally painted white, this type is called a smock mill, because the white makes it look as if the mill had a smock on. The little gallery around is a pretty feature, and the old millwrights knew how to do

their work, so that it formed a pleasant addition to the countryside.

Now we can find out how the people amused themselves. Pepys was a great playgoer, then there were the Court masques.

There were no very great developments in the building of theatres at the beginning of the seventeenth century. There were very bad plagues in London in 1603 and 1625, the years that James I. and Charles I. came to the throne, and theatres had to be shut up, because it was feared that people coming together to see the plays would spread infection. James I. issued a licence that the Boar's Head and Curtain Theatres would re-open "as soon as the plague decreases to thirty deaths per week in London." In Charles I.'s time six playhouses were allowed in town—the Blackfriars Company, His Majesty's Servants, "The Bull," "Playhouse," "Fortune," "Globe," and "Cockpit," in Drury Lane. But times were troublous, or perhaps too close and overshadowed by those of Shakespeare. Theatres were shut up by the Puritans in the time of the Commonwealth as being evil places, except the "Red Bull," which was allowed to give performances of "drolls," rope-dancing, etc.

FIG. 76.—Viola-da-Gamba, 1669.

At the Restoration a company of players started again at the Red Bull, and eventually the old players came together again and two companies were formed: one called themselves the King's House, and the other the Duke's Theatre. The Duke's Theatre in Little Lincoln's Inn Fields

was opened in 1662, and is supposed to have been designed by Sir Christopher Wren ; it was here that Charles II. went for the first time to see a play after coming to the throne. Compared with modern theatres it was very small, but then in these days not so many people went to see plays. Our drawing, Fig. 77, has been made from an old print, and it will be noticed that though the design is much more modern than that shown in the sixteenth century, there are still points of resemblance. Over the proscenium, or opening on to the stage, are shown openings which may have been boxes, or were put there in memory of the openings in the tower of the Elizabethan theatre, where the trumpeter was stationed to sound a note when the performance was starting. In the Duke's Theatre they may have been only painted representations, which afforded the decorator an opportunity to exercise his skill in perspective. This they were very fond of doing, suggesting on a wall or ceiling that you could look through into some other place by painting pictures of it. Evelyn has a note about "Mr. Povey's house in Lincoln's Inn Fields, where the perspective in his court excellently painted by Streater." Elaborate scenery was beginning to be used at the Duke's Theatre before this ; a play was produced at the "Cockpit," entitled "*The Cruelty of the Spaniards in Peru*, expressed by vocal and instrumental music and by art of perspective in scenes."

In the Duke's Theatre the body of the house appears to have been covered in with a flat ceiling, but in the Elizabethan the whole of the pit was open to the sky and only the stage was covered. Pepys has a note in 1664 : "To the King's House and saw the *Silent Woman*. Before the play was done, it fell such a storm of hayle that we in the middle of the pit were fain to rise ; and all the house in a disorder." The King's House was a new theatre, built in Drury Lane just after the Duke's, which in all probability it resembled ; and from this note of Pepys we can assume that the ceiling had a central open space. The

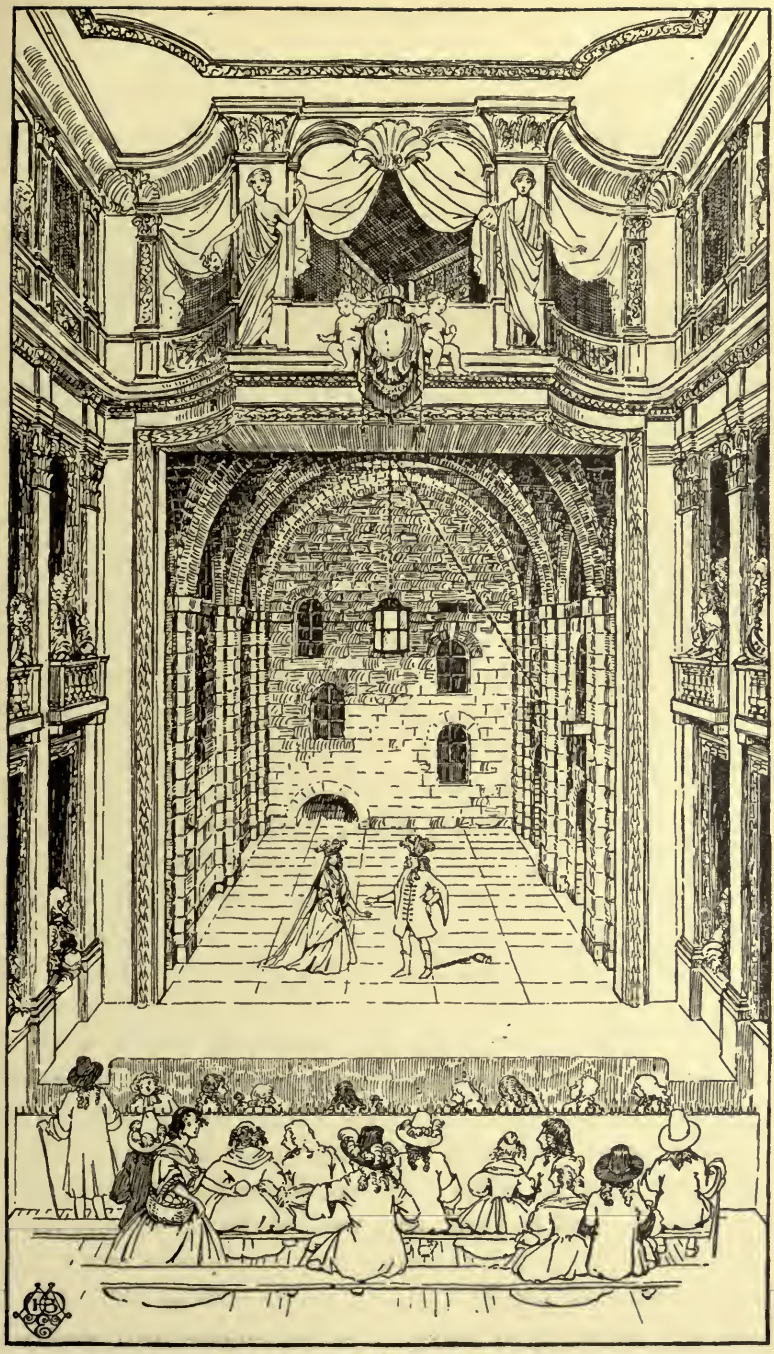

FIG. 77.—17th-Century Theatre.

Elizabethan "Plaie" House, p. 71. 18th-Century Theatre and Circus, p. 196

print from which our drawing has been made only shows the beginning of a flat ceiling just over the proscenium. For the rest of the interior of the "Duke's Theatre," the old print shows three tiers of boxes as in the Elizabethan theatre, though the space on each side of the upper tier next the stage (not being in a good position for seeing) has been used for decorative painting. The drawing shows a scene from Elkannah Settle's *Empress of Morocco.* Pepys has another note in 1667 : "That the stage is now . . . more glorious than heretofore. Now, wax-candles, and many of them ; then, not above 3 lbs. of tallow : now, all things civil, no rudeness anywhere ; then, as in a bear-garden : then, two or three fiddlers ; now, nine or ten of the best : then, nothing but rushes upon the ground and everything else mean ; now, all otherwise."

This note is of interest, because, as we saw in the sixteenth century, the Elizabethan theatre did resemble a bear-garden very closely, but in Pepys' time was being greatly improved.

The masque was very popular with the Court of James I., and his Queen, Anne, is supposed to have preferred them to acting. Masques were spectacles rather than plays, and depended more on music, dancing, and transformation scenes, than plot. In the *Masque of Blackness*, given on Twelfth Night, 1606, the Queen and Court appeared with faces and arms blacked as Ethiopians ; in the *Masque of Beauty*, an island was shown floating on water with beautiful effects of lighting. Inigo Jones the architect was employed to stage these performances, and made a great reputation by inventing the machinery which was necessary to effect the transformation scenes. Ben Jonson supplied the idea, and book of the words, and alas ! quarrelled with Jones, thinking that he obtained more than his fair share of credit. Jonson wrote plays as well, and in his time played many parts. He was undoubtedly quarrelsome, but a man of great genius. He started life as a bricklayer, served in the army in Flanders, and on his

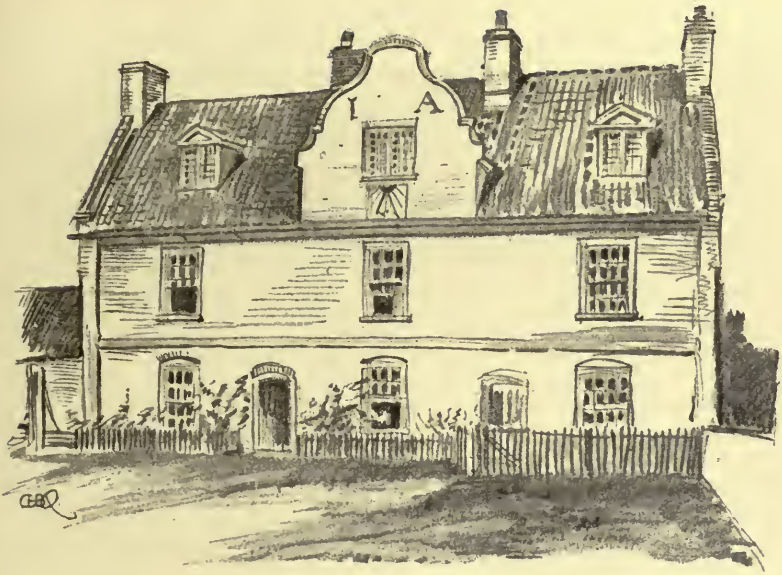

FIG. 78.—The "Ostrich" Inn.

return became actor and playwright, probably at the "Curtain" in Shoreditch, and then with Henslowe at the "Rose" in Bankside. Here he quarrelled with another actor, and fighting a duel killed his man. Henslowe wrote to Alleyne: "Since you were with me I have lost one of my company which hurteth me greatly, that is Gabriel, for he is slain in Hoxton Fields by the hands of Benjamin Jonson, bricklayer." Jonson in consequence found himself in gaol, and narrowly escaped hanging. He beat Marston, a fellow-dramatist, took his pistol from him, and wrote an an epigram about it:

> "Playwright, convict of public wrongs to men,
> Takes private beatings, and begins again.
> Two kinds of valour he doth show at once:
> Active in's brain, and passive in his bones."

About 1604 and 1605 Jonson wrote a comedy with Chapman, which was supposed to contain reflections on the Scots, and again he was in prison, and in danger of having ears and nose split.

Jonson was a friend of Shakespeare, and together they used to go to the Mermaid Tavern and indulge in wit combats. The tavern was the club-house of the day.

> "But that which most doth take my muse and me,
> Is a pure cup of rich Canary wine,
> Which is the 'Mermaid's' now, but shall be mine."

And here is another line of Jonson's :

> "At Bread-street's 'Mermaid,' having dined, and merry,
> Proposed to go to Holborn in a wherry."

The Devil Tavern in Fleet Street was another of his haunts, and as well he founded the Apollo Club, of which Herrick was a member. Jonson fell into poverty, and at his death was buried in Westminster Abbey, and on the stone above Sir John Young paid a man 1s. 6d. to cut this brief epitaph, "O rare Ben Jonson."

Coffee was introduced about this time, and Pepys has a note in 1660 : "To the coffee-house (Miles'), where were a great confluence of gentlemen ; . . . where admirable discourse till 9 at night." The seventeenth-century men and women were a sociable lot of people, liking to meet one another and have a good crack ; they enjoyed singing and dancing.

The illustration No. 79 shows some of the mummers in a morris dance. One always feels that this dance really was part and parcel of the Elizabethan and Stuart times. It was certainly in existence in England in the fifteenth century, but without the same hold that it gained later. Its origin is believed to have been in the East among the Moors. Morris dances took place at weddings on Holy Thursday, and at the Whitsun Ales and Bride Ales, and a kind of pageant or play was also held, called *The Lord of Misrule.*

An amusing account is given by an Elizabethan writer of this ceremony. He tells how the Lord of Misrule is chosen by his fellows, that he is crowned, and then chooses

FIG. 79.—Morris Dance.

16th-Century Game, p. 80. 18th-Century Game, p. 201.

others to be his bodyguard. Each follower wears a livery of yellow or green or some light colour, and they are bedecked with scarves, ribbons, laces, and gold rings and precious stones and jewels. On their legs are bands of either twenty or forty bells. They carry rich handkerchiefs in their hands or across their shoulders. The whole company includes drummers, pipers, dragons, hobby horses, and other "antiques." They all march to the church; "their pypers pypyng, their drummers thundering, their stumpes dauncing, their belles jyngling, their handkerchiefs fluttering about their heads like madde men, their hobbie horses and other monsters skirmishing amongst the throng, and in this sorte they goe to the church." They dance into the church and out again, and finally feast in booths set up by the churchyard. The people around give them "some bread, some good ale, some new cheese, some olde cheese, some custardes, some cracknels, some cakes, some flaunes, some tartes, some creame, some meat, some one thing and some another." Thus they banquet and dance all day, and perchance all night also.

The characters in a morris dance varied. The most usual were Robin Hood, Little John, Friar Tuck, Maid Marian, the Queen of the May, the fool, the piper, and several other dancers, also there was often a hobby horse and a dragon. The character of Maid Marian was taken by a boy, and the number of performers varied very much. The fool usually carried a ladle to hold alms, with a bladder attached, and a fox's brush on the tail of his tunic. Bells and handkerchiefs were always used.

In the churchwarden's accounts in Kingston is a note of morris dancers' dress in the reign of Henry VIII. They were dressed in gilt leather and silver paper, and sometimes in coats of white spangled fustian. They had purses at their girdles, and garters with bells attached. Sometimes bells were jingled in the hand or fastened to the arms and wrists.

Morris dancing continued until the end of the eighteenth century.

May Day was always kept as a holiday, with May Day games, morris dancing, and dancing round the maypole. Some say that the May Day revelry had its origin in the Roman "Floralia." In the poems of Herrick in 1648 are many charming references to May Day. In his poem "Corinna's going a-Maying" he speaks of the custom of placing boughs of may over each door :

> "Each Porch, each doore, ere this,
> An Arke a Tabernacle is
> Made up of white-thorn neatly enterwove,
> As if here were those cooler shades of love."

And again :

> "A deale of Youth, ere this, is come
> Back, and with White-thorn laden home.
> Some have dispatcht their Cakes and Creame,
> Before that we have left to dreame."

Candlemas Day, or the Feast of the Purification of the

Virgin Mary, held on 2nd February was usually marked by some revelry; and in Evelyn's diary he speaks of a masque taking place. Herrick tells of a quaint superstition in connection with the eve of Candlemas:

"Down with the Rosemary, and so
Down with the Baies and Misletoe;
Down with the Holly, Ivie, all,
Wherewith ye drest the Christmas Hall:
That so the superstitious find
No one least Branch there left behind:
For look, how many leaves there be
Neglected there (maids trust to me)
So many Goblins you shall see."

Fairs were still held, and Evelyn mentions both Bartholomew's Fair and Our Lady Fair at Southwark. At each of these he saw juggling, and performing animals. He also speaks of seeing an Italian puppet show in a booth at Charing Cross. He does not say if this was a Punch and Judy show, but they were certainly introduced into England about this time, as were also marionettes and dancing dolls. Jugglers, acrobats, fire-eaters, and other performers were often hired to entertain people at private houses after a dinner or supper party.

Evelyn writes thus of such an entertainment: "He devoured brimstone on glowing coals before us, chewing and swallowing them; he melted a beer-glass and eat it quite up; then, taking a live coal on his tongue, he put on it a raw oyster; the coal was blown on with bellows till it flamed and sparkled in his mouth, and so remained till the oyster gaped and was quite boiled. Then he melted pitch and wax with sulphur, which he drank down, as it flamed; I saw't flaming in his mouth a good while; with divers other prodigious feats."

Billiards is mentioned in the diary, and skating also, skate blades having been introduced into England by Royalists returning from exile in Holland.

Children's games were much the same as in the Elizabethan era, but a new system of education was started by a German named Komensky, which corresponds very nearly to the Froebel Kindergarten system of to-day. He advocated the teaching of children through their play to make clay models, coloured mats, and baskets with strips of bright paper; also to learn about various trades by means of action songs. Alphabetical bricks had been invented by Sir Hugh Platt in the reign of Elizabeth. Children's card games are often spoken of, and we read also that grammatical card games were also introduced.

An interesting old seventeenth-century engraving is in existence, showing a primitive magic-lantern working, and it is described in a dictionary of 1719 as "a little optical machine which enables one to see in the dark, on a white wall, many spectres and frightful monsters of a sort that those who do not know the secret, believe it to be done by magic art."

A game called "Pale-maille" was played by men as well as by children. It was not unlike golf, only the ball, struck with a mallet or club, was driven through a hanging hoop. Charles II. and his courtiers practised pale-maille in St. James's Park, and Pall Mall, as the name of the walk, has been retained ever since.

Having come to the end of our space, a tail-piece has been drawn to show a characteristic piece of carving by Grinling Gibbons. The great interest of his work is, that though at first sight it seems to be a riot of exquisitely carved fruit and flowers, in reality the same are composed into beautiful designs. His imitators emulate the skill of the under-cutting; they make the fruit look as if it could be eaten, and the flowers picked, but they generally entirely miss the grouping and composition. If this tail-piece is examined, it will be seen that the masses are carefully arranged and balanced, and that the lines of the cornucopia on each side, with the eagle over, supply a framework which

connects the whole together and gives relief to the general richness. Without this design, the carving would be only a beautiful riot of natural forms.

FIG. 80.—17th-Century Ornament.

16th-Century Ornament, p. 82. 18th-Century Ornament, p. 204.

CHAPTER III.—"Georgian" Period of Design, 1700–1799.

Eighteenth Century.

Dates.	Kings and Queens of England and France.	Famous Men.	Great Events.	Principal Buildings.
1700				
1701				
1702	Queen Anne, *m.* Prince George of Denmark	Duke of Marlborough *b.*	War with France	Castle Howard, Yorks, 1702–14
1703	. . . . .	. . . . .	. . . . .	St. Katherine College Chapel, Cambridge
1704	. . . . .	John Wood of Bath *b.*—A.	Battle of Blenheim. Capture of Gibraltar	
1705	. . . . .	Francis Boucher *b.*—P.		
1706	. . . . .	Benjamin Franklin *b.*	Battle of Ramillies	
1707	. . . . .	Fielding *b.*—W.	Union between England and Scotland	
1708	. . . . .	. . . . .	Battle of Oudenarde	
1709	. . . . .	Samuel Johnson *b.*—W.	Battle of Malplaquet	
1710	. . . . .	. . . . .	. . . . .	St. Paul's Cathedral finished
1711	. . . . .	Hume *b.*—W.	Archduke Charles made Emperor	
1712				
1713	. . . . .	Sterne *b.*—W.	Treaty of Utrecht	Easton Neston, Northants
1714	George I., *m.* Sophia Dorothea of Zell	Glück *b.*—M.		
1715		Sir Robert Walpole *b.*		Blenheim Palace, Oxford
1716	*Louis XV. of France*	Thomas Gray *b.*—Pt.		
1717	. . . . .	David Garrick *b.*		St. Mary-le-Strand
1718	. . . . .	Peg Woffington *b.*		
1719				
1720	. . . . .	Rev. Gilbert White *b.*—W.	South Sea Bubble	Seaton Delaval, Northumberland
1721	. . . . .	Smollett *b.*—W		
1722				
1723	. . . . .	Sir Joshua Reynolds *b.*—P.		Houghton, Norfolk
1724				
1725	. . . . .	Greuze *b.*—P.		
1726	. . . . .	James Wolfe *b.* Robert Adam *b.*—A.		St. Martin's-in-Fields
1727	George II., *m.* Caroline of Brandenburg-Anspach	Gainsborough *b.*—P.		
1728				
1729	. . . . .	Goldsmith *b.*—W.		
1730				
1731	. . . . .	William Cowper *b.*—Pt.		
1732	. . . . .	Haydn *b.*—M.		
1733	. . . . .	. . . . .	Excise Bill	
1734	. . . . .	George Romney *b.*—P.		
1735				
1736				
1737	. . . . .	. . . . .	. . . . .	Radcliffe Library, Oxford, 1737–47
1738				
1739				
1740	. . . . .	James Boswell *b.*—W.		
1741				
1742	. . . . .	. . . . .	War of the Austrian Succession	Horse Guards, London
1743	. . . . .	. . . . .	Battle of Dettingen	
1744				
1745	. . . . .	. . . . .	Battle of Prestonpans	
1746	. . . . .	. . . . .	Battles of Falkirk and Culloden	
1747	. . . . .	. . . . .	. . . . .	Woburn Abbey, Beds
1748	. . . . .	. . . . .	Treaty of Aix-la-Chapelle	
1749	. . . . .	Goethe *b.*—W. Edward Jenner *b.*		
1750	. . . . .	Robert Clive		Prior Park, Bath
1751	. . . . .	Sheridan *b.*—W.		
1752	. . . . .	Chatterton *b.*—Pt. Frances Burney *b.*—W.		
1753				
1754	. . . . .	William Pitt		Holkham Hall, Norfolk
1755				
1756	. . . . .	Raeburn *b.*—P. Mozart *b.*—M.	Seven Years' War	
1757	. . . . .	Kemble *b.* Blake *b.*—Pt.	Battle of Plassey	
1758	. . . . .	Horatio Nelson *b.*		
1759	. . . . .	John Hoppner *b.*—P. Robert Burns *b.*—Pt.	Capture of Quebec. Battle of Minden	
1760	George III., *m.* Charlotte of Mecklenburg-Strelitz			Harewood House, Yorks
1761				Kedlestone, Derbyshire
1762	. . . . .	Mrs. Jordan *b.*		
1763	. . . . .	Morland *b.*—P.	Peace of Paris	
1764				
1765				
1766				
1767				
1768	. . . . .	. . . . .	. . . . .	Adelphi Terrace
1769	. . . . .	George Washington†		
1770	. . . . .	Beethoven *b.*—M. Wordsworth *b.*—Pt.	Ministry of Lord North and American War of Independence	
1771	. . . . .	Warren Hastings. Sir Walter Scott *b.*—W.	Liberty of Press established	
1772	. . . . .	Coleridge *b.*—Pt.		Ely House, Dover Street
1773				
1774	*Louis XVI. of France*	Southey *b.*—Pt.		
1775	. . . . .	Turner *b.*—P. Jane Austen *b.*—W. Charles Lamb *b.*—W. W. S. Landor *b.*	Battles of Lexington and Bunker's Hill	
1776	. . . . .	John Constable *b.*—P.	Declaration of Independence	Somerset House, Strand
1777	. . . . .	. . . . .	Surrender of Burgoyne at Saratoga	
1778	. . . . .	. . . . .	French Alliance with America	
1779				
1780	. . . . .	Burke	Gordon Riots	
1781				
1782	. . . . .	. . . . .	. . . . .	Newgate Prison
1783	. . . . .	William Pitt the younger	Treaty of Versailles	
1784	. . . . .	Leigh Hunt *b.*—Pt.		
1785	. . . . .	Thomas de Quincey *b.*—W.		
1786				
1787	. . . . .	Edmund Kean *b.*		
1788	. . . . .	Lord Byron *b.*—Pt.		
1789	*French Revolution*		The Regency Bill. French Revolution	
1790				
1791	. . . . .	. . . . .	. . . . .	Custom House, Dublin
1792	*Convention*	Shelley *b.*—Pt.		
1793	. . . . .	. . . . .	Execution of Louis XVI. War with France	
1794	. . . . .	. . . . .	Victory off Ushant	
1795	*The Directory*	Keats *b.*—Pt. Carlyle *b.*—W.		
1796	. . . . .	Corot *b.*—P.		
1797	. . . . .	Schubert *b.*—M.	Battles of Cape St. Vincent and Camperdown	
1798	. . . . .	Thomas Hood *b.*—Pt.	Battle of the Nile	
1799	*Napoleon Bonaparte First Consul*			
1800				

A.=Architect. P.=Painter. Pt.=Poet. S.=Sculptor. W.=Writer. M.=Musician.

16th-Century Chart, p. 1. 17th-Century Chart, p. 83. [*To face p.* 143.

FIG. 81.—Horseman, time of George II.

CHAPTER III

EIGHTEENTH CENTURY

WHEN the eighteenth century opened, the great question of the Sovereign's rights had already been settled. The Act of Rights, 1689, after stating the unlawful acts of James II., contained various provisions which ensured that Parliament must be consulted, and that the same should be held frequently. To be quite

sure that this should be so, it was provided that Parliament should vote the money necessary to carry on the country each year; so the King, if he was to pay the navy and army, had to call his Parliament together.

If we look back at the seventeenth century, we shall see that the root of the trouble came from the failure by the Sovereign to recognize that the people could be admitted to government. James I. did not have a long reign, 1603–25, and this period can be taken as one in which the various hopes and aspirations of the subjects slowly came to a head. When Charles I. ascended the throne, very little in the way of concession would have been needed to bridge the gap between the parties; but he had little imagination. Charles believed himself "the king by divine right," and in the end he laid down his life, sooner than surrender this principle. Before his death he wrote: "For the people —and truly I desire their liberty and freedom as much as anybody whomsoever, but I must tell you, their liberty and freedom consists in having government in those laws, by which their life and goods may be most their own. It is not having a share in the government, sirs; that is nothing pertaining to them." In the days of Charles II. and James II., it seemed as if the lesson of the Commonwealth had been forgotten, but this was not the case, and the accession of William and Mary, afforded the opportunity at last, to firmly establish the principle that the people must have a share in the government. By this time, too, the practice of two parties in Parliament had become general, and we hear of Tory and Whig.

The eighteenth century was a period of tremendous happenings. At home Great Britain was altered from an agricultural into an industrial country; abroad, there were great wars, which were to lay the foundations of our present empire. It is a period of history which is worthy of the closest study, because we are still feeling the effects of decisions which were arrived at then.

The end of the seventeenth century saw the war with

France, 1689–97, and this was renewed in the reign of Anne. Blenheim, 1704, Ramillies, 1706, Oudenarde, 1708, Malplaquet, 1709, produced that great soldier, John Churchill, Duke of Marlborough. Our navy defeated the French fleet off Malaga, and we gained Gibraltar, and so laid the foundation of our influence in the Mediterranean. The Union with Scotland, in 1707, removed trading restrictions between England and Scotland, and this was the commencement of the commercial success of the Clyde, and of Glasgow's prosperity; ships sailed from that town to America and brought back tobacco.

FIG. 82.—Soldier, 1742.

The Peace of Utrecht, 1713, gave us Nova Scotia and Newfoundland. When Queen Anne died, in 1714, George I. became king, and again Great Britain was ruled by a foreigner, who cared more for his native Hanover than the country of his adoption. There was a period of peace, until we went to war again with Spain in 1739, and France in 1740. George II. was a good fighter, and Dettingen, 1743, and Fontenoy, 1745, were battles in this campaign. But for the fact of our navy, the French would have come to the assistance of the "king over the water," the exiled James III. Prince Charles Edward, his son, did land in the Western Highlands in 1745, and the Highlanders helped him in noble fashion, but the battle of Culloden (1746), and their defeat, settled the Stuart cause for good and all.

The French War spread to America (1740–48), where our foes were assisted by the French Canadians; much the same thing happened in India, where the French had colonies. It was here that Clive did so well for us, and consolidated our power.

It is extremely interesting to note, as the centuries pass, how first one nation, and then another, struggles for

colonies and empire. In the sixteenth century it was Spain; in the seventeenth the Dutch were very powerful; the eighteenth was one long trial of strength between ourselves and France, who had been fired by the plotting of Louis XIV., and at the end of the century, after incredible trials in the Revolution, produced Napoleon. But that was still a long way on. There was some semblance of peace after the Treaty of Aix-la-Chapelle, 1748, but the fight broke out again, and William Pitt became War Minister in 1757. France took Minorca from us, and Admiral Byng, because he failed to retake it, was tried and shot. Pitt clearly realised what sea power meant, and greatly strengthened the navy; with its aid we won Canada from the French, 1758–60, and the same thing happened in India, between 1757–60. We began to have great sailors again, and Admirals Boscawen, Rodney, and Sir Edward Hawke picked up the tradition of the Elizabethans. Spain declared war in 1762, and again the navy gained successes in the West Indies, Havana, and Manila. The Peace of Paris, 1763, gave some return to peaceful conditions.

The War with the American Colonies of 1775–82, was a sad and hopeless business. The Americans, as descendants of the Pilgrim Fathers who had fled from tyranny and persecution, had little cause to love us, and the war afforded our old opponents, the French, an opportunity to aid the colonists in 1778. The treaty which acknowledged the independence of America was the Peace of Versailles, 1783, and this was followed by some ten years of peace.

Australia was discovered by Captain Cook on his voyage of 1768–71, and colonists went there in 1787. This, with the conquest of India, was to have great influence on shipping and trade.

Then, as if the eighteenth century had not had enough of war already, the French Revolution of 1789 led up to the greatest war in which England had ever been involved, and which was to last for some twenty-two years and involve a whole continent. France presented the miraculous spectacle

FIG. 83.—Soldier, 1742.

of a nation which, after apparently tearing itself into pieces by revolution and anarchy, became the greatest land power in Europe. The genius of Napoleon was such, that it seemed as if all the nations must pass under his power, and this would have been the case but for our navy, and the sea power which Bonaparte could not break.

Holland was weak at this time, and, between the devil and the deep sea, lost to us her colonies of Ceylon and Cape of Good Hope. The battles of Cape St. Vincent, 1797, The Nile, 1798, and Copenhagen, 1801, led up to the short peace of 1802–3, and then came that great historic encounter, the battle of Trafalgar, of October 21, 1805, when Nelson met his death but preserved our liberty. This battle formed the turning-point of the long struggle, and made it possible for us to go to the support of Spain when attacked by Napoleon in 1808, and this campaign again led up to Waterloo in 1815.

We have gone into the detail of all these wars and rumours of wars in the eighteenth century, because we think it may lead to a clearer understanding on other points. The wars gained us great additions to our empire, and so extended trade and the supply of raw material on which it exists. This stimulated industry, and its handmaid invention; we shall see later what developments there were in this direction. This growth of industrialism shifted large masses of people from country to town, to supply the labour for the new mills, and yet the wars, at the same time, confronted the country with the necessity of raising armies and large quantities of food-stuffs to feed the increasing population of the towns. Imports from the Continent were frequently stopped, and all this had a great effect on our system of farming and land-holding.

But to save being wearisome, we will now leave general conditions for a little and turn to the appearance of people. Here we shall find that the beginning of the eighteenth century saw the advent of the coat and waistcoat, such as are worn to-day. The long tunic and vest of Charles II.'s reign were changed gradually into a waisted coat, which was wide in the skirts and stiffened with whalebone to make it stand out. The waistcoat, or vest, was still long and straight, and reached to the tops of the stockings, which were rolled over the breeches above the knee. The sleeves of the coat were still short, ending in wide cuffs, to show the full white shirt beneath.

The first man in our illustration, No. 84, is probably a country gentleman, and therefore his dress is sober, but a beau of the period was very ornate indeed: his coat was of silk, satin, or velvet, elaborately laced; a snuff-box lay in his pocket, with which he made great play; at his side a slender sword, and under his arm he carried a clouded amber cane. Cravats were still much the same shape, and although, after the battle of Steinkirk, a black stock came into fashion, called the "Steinkirk," the general form remained unchanged. Wigs were usually tied in the nape of the neck, and were called "tie wigs," those for dress occasions being perfumed, powdered, and curled; three-cornered hats of dark felt were worn laced, but without feathers, these now being confined to the army only. While wigs were the mode, men's heads were close shaven beneath, and in the morning when they were at home, it was the custom to wear instead of the wig a nightcap, or sometimes a turban, and a morning gown, or dressing-gown as we should now call it, often of beautiful material, and enriched with elaborate embroidery.

The second figure in the illustration, a young girl, is evidently not one of the fashionable throng. Her clothes are those of a well-to-do woman, possibly a squire's daughter, and though of fine material and colour, they bear none of the exaggerated details seen at the Court and in the world of

fashion. Her hair is dressed in ringlets, and is covered with a little lace cap and a wide straw hat. A high wig was often worn by ladies in town, with rows of curls above the forehead. Skirts also were more elaborate at the Court, and were much befrilled, and stretched out on hoops round the hips, with panniers of the material draped to the back, and falling in a tail to the hem of the dress. Queen Mary, wife of William III., set the fashion for wearing chintz and printed calicoes, and from this time an immense variety of variously patterned materials came into use. Hooded cloaks were still worn out of doors, and ladies went abroad in muddy weather in pattens and clogs. A very interesting collection of these can be seen, together with shoes, in South Kensington Museum. Some of the pattens are covered in leather, and some with velvet sewn with gold braid, and often shoe and clog are made to match. As time went on, hoops became larger and head-dresses smaller; in 1744, when hoops reached their largest proportions, the hair was closely dressed, and a little close-fitting cap was worn, often surmounted by a straw hat "à la bergère." This corresponded with the "Watteau" period in France. But it did not last long, the craze for artificiality grew, and ladies' head-dresses grew in proportion. Greased, powdered, and curled, dressed high over enormous cushions, and surmounted by imitation fruits, flowers, and even ships, the size of fashionable heads became so vast, that women were often compelled to travel in their sedan chairs with the roof open.

It is said that ladies were obliged to sleep in these erections, and at home in the daytime a large mob cap was worn over all, with ends that crossed beneath the chin, and tied at the back of the neck. Face patches were worn by all. Hoops were smaller, as will be seen in the second lady in the illustration, and ruching and pleating is much in evidence. On looking at the gentleman with her, we can see how coats have altered. Skirts gave place gradually to a tight coat, cut away into close-fitting tails. Knee-

FIG. 85.—Bagnigge Wells, 1776.

breeches were fastened over the stockings below the knee, and shoes had red heels. We have not enough space to tell of all the different shapes of wigs and shoes that followed one another through the eighteenth century. They were many and varied, and shoes especially can be splendidly studied if a visit be made to South Kensington Museum, where also is a fine collection of costumes of the century.

In 1785 powder and mobs began to pall, and ladies affected curls and Leghorn hats, and the studied simplicity seen in Sir Joshua Reynolds' later portraits. Pantaloons, reaching to the middle of the calf, came in for men, and striped silks were worn by them on dress occasions. Men's own hair was worn long, and Fox, who led the fashion, dressed in a more careless and negligent manner than had been seen before.

Horace Walpole in 1791 wrote: "I do not know the present generation by sight." Men "in their dirty shirts and shaggy hair have levelled nobility as much as the mobility in France have." A garment called the "Caroline wrapper" came into fashion, such as is seen on the last lady in our illustration—a garment still full in the skirts, but with the waist-line high, and tending slightly towards the classical form, which in the beginning of the nineteenth century became the rage.

In 1795 a tax on powder put an end to all powdered

FIG. 84.—Costume of the XVIIIth Century.

XVIth Century Costume, opposite p. 6. XVIIth Century Costume, opposite p. 88.

To face p. 150.]

hair. Swords ceased to be worn, and men began to carry umbrellas! Thus ended the age of powder, patches, and brocade, and we can return to the doings of the navy.

We saw at the beginning of the chapter what a considerable part our sailors played at this time. Our illustration, Fig. 86, is of the *Royal George*, one of the famous ships of the eighteenth century. Mounting 100 guns, her tonnage was 2047 tons; the length of keel 143 feet 5½ inches; beam, 51 feet 9½ inches; depth, 21 feet 6 inches. Built at Woolwich, she was launched in 1756, the year before William Pitt was made War Minister, and sank at Spithead in 1782. The *Royal George* saw service under Admiral Hawke, and assisted in the defeat of the French at Belle Isle in 1759.

Starting with the hull of the ship, we can still trace the old galley beak head, that we have noted as characteristic of the sixteenth and seventeenth centuries, but this feature was soon to disappear, and Nelson's flagship, the *Victory*, built 1775, has bows which form part of the hull in modern fashion—a loss from the picturesque point of view, but an undoubted improvement structurally. The forecastle is marked, and the poop, but not in so pronounced a fashion as before. The three poop lanterns, with another in the main-top, gave by night the sign of a flag officer's ship. So far as rigging is concerned, the *Royal George* has a sprit-sail under the bowsprit, but the sprit topmast and sail has gone, and the jackstaff takes its place for the Union Jack. Triangular head-sails were also in use by this time, and by the middle of the eighteenth century stay-sails, in the stays between the masts, were common. The sailing diagram in the sixteenth century explained the uses of these, and how they held the ship in the wind for a longer period in coming round.

We have in the drawing, square sails on the foremast and mainmast, and on the mizzen we still have a lateen with square sails over. After this the lateen has an interesting development. First the fore part was cut off, turning

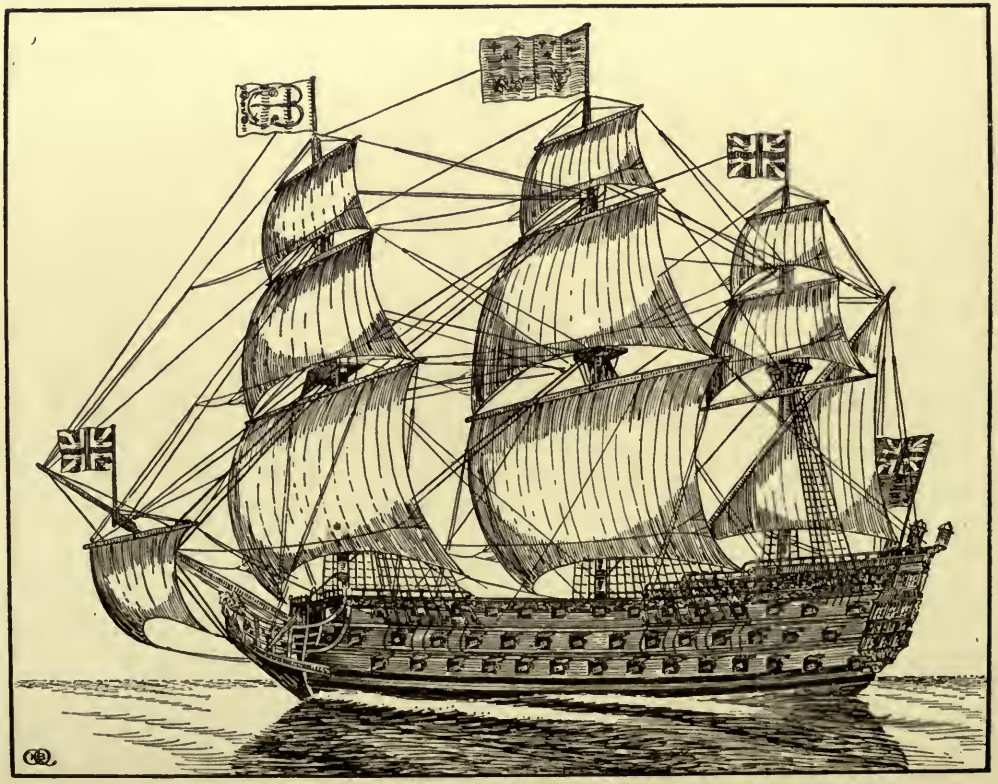

FIG. 86.—The *Royal George.*

Galley, p. 17. Galleon, p. 19. *Ark Royal*, p. 21. 17th-Century Ship, p. 91. Clipper, p. 154.

it into a four-sided sail, then all the sail in front of the mast went, but the yard still projected. Then the yard in front was cut off, and by this time the sail had become the spanker, or driver. Then about 1840 the Americans put a square sail in front of the driver, which was called the cross jack. Head sails necessitated the jib-boom being added to the bowsprit, and the dolphin striker was placed under to brace the whole and resist the strain of the head sails.

These were the ships which led up to those of Nelson's times, and great art and cunning was needed in their handling. At Trafalgar our sailors had to depend on guns with a range of only 400 to 600 yards, and they just lobbed shot at the French. We lost 1609 killed, wounded, and drowned, the French 4528, the Spaniards 2405, and no ships were sunk. Nowadays, the torpedo has a range of four to five sea miles. At the battle of Jutland, on May 31, 1916, which like Trafalgar was a turning-point in a great war, Beatty opened fire at about 18,500 yards, and the gunners fired at a smudge on the horizon they imagined to be the enemy.

There is an interesting note on the design of eighteenth-century ships, in the catalogue of the Naval and Marine Engineering Collection in the Science Museum at South Kensington, where all mechanically-minded boys should go. "A great obstacle to progress was created in 1719 by the English Navy Board, who, satisfied with the performances of existing types of vessels, laid down a fixed scale of dimensions and tonnage for ships of each class, thus leaving no power with the designers of adapting the vessel's displacement to the increasing weight of armament and other changes. This remained in force for nearly a century, until the demonstrated superiority of French vessels of equal rating initiated a greatly improved scale of dimensions."

So standardization spelt stagnation in the eighteenth century, as it still does to-day. The next illustration, Fig. 87,

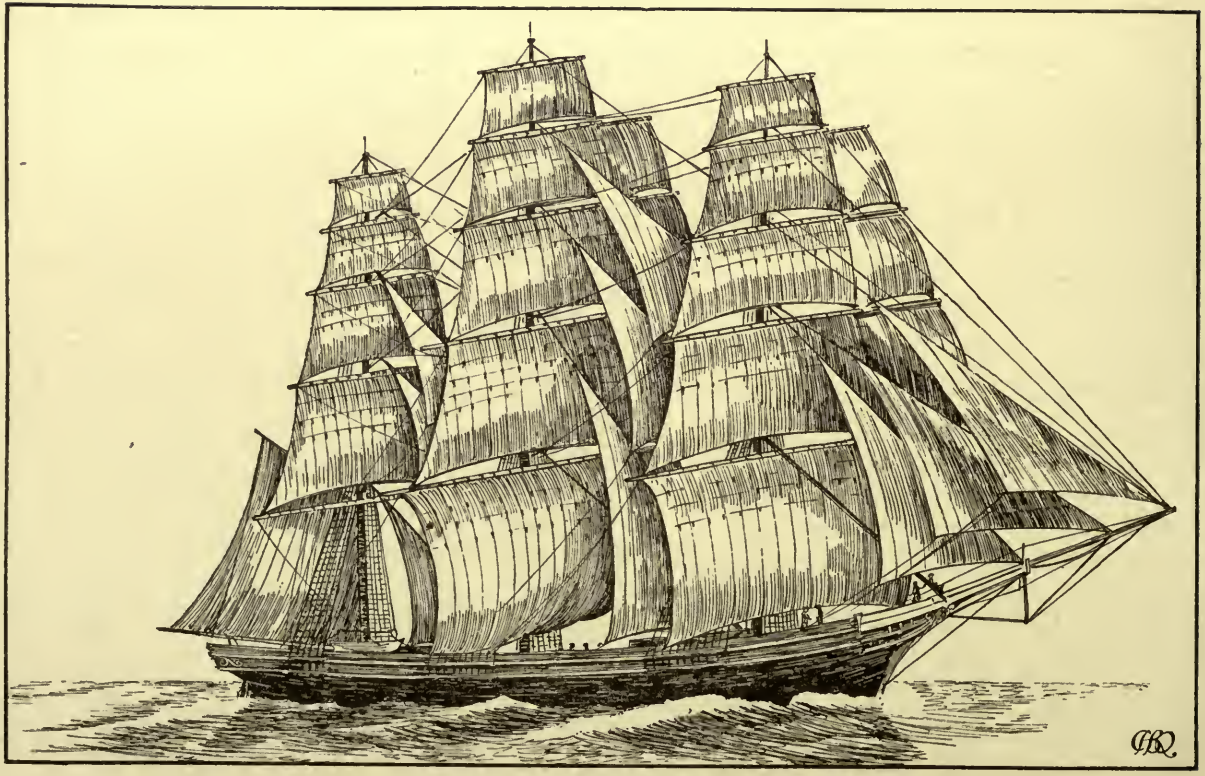

FIG. 87.—A Tea Clipper.

Galley, p. 17. Galleon, p. 19. *Ark Royal*, p. 21. 17th-Century Ship, p. 91. 18th-Century Ship, p. 152.

is of a tea clipper, dating from about the middle of the nineteenth century, so that properly speaking it is outside the period of the book. As, however, the clipper marked the final development and culmination of the sailing ship before steam came in, it was felt that it must be illustrated. The performances of these boats were really wonderful. Tea does not improve by being at sea, so premiums were paid for speedy voyages, and the boats were built to obtain this end. The trading ship before this had been of a shorter and more tubby design, not more than four times the beam in length; the clipper was five to six, and the lines of the hull were as beautiful as those of a modern yacht. The gracefully rising bows show that the boat could sail into the wind. The clipper carried a tremendous amount of canvas. Starting with the head-sails, we have three of these, though sometimes four were carried, the lower being the fore-topmast staysail, then inner, outer, and flying jib. The jib-boom, braced with the dolphin striker under, is shown in the sketch. The foremast and mainmast have their foresail and mainsail, and these with the mizzen are well fitted with topsails, top-gallants, and royals. At the stern there is the driver, or spanker, the lineal descendant of the fifteenth-century lateen. Staysails were fitted on the stays between the masts, and studding-sails on booms projected from the yards of the square sails. Thus we have the culmination of the art of sailing. The clipper was good before the wind by reason of her square sails, and could steal into the wind with the aid of her head- and stay-sails and spanker. Here to our great sorrow we say good-bye to the sailing ship, and wish that our drawings had been a little livelier.

In the beginning of the chapter we had so much to say about soldiers, that before we advance too far it may be as well to find out something of their weapons. The flint-lock was an English invention of the beginning of the seventeenth century, and remained in use until superseded by the percussion cap fired on a nipple, early in the nineteenth.

The top sketch in our illustration, Fig. 88, shows the application of a flintlock to the wooden stock of a pistol, and the way the barrel was adjusted. With an alteration in the shape of the stock, the principle was much the same in the gun, and for the earlier match- and wheellocks we have illustrated. The lower sketch shows the inside of a flintlock against the stock. In the top sketch the hammer has descended, and the cover of the flash-pan is open; in the lower the hammer is at full cock, and the flash-pan is covered up. Powder being placed into the flash-pan at 1, the hinged cover 2 was brought down, and kept into position by spring 3. The hammer 4 turns on spindle 5, which goes through the lock, and on the inside at 6 has attached to it a clever arrangement which gives full and half-cock positions to the hammer. This is arranged by a lever 7, turning on spindle 8, having at the other end a check fitting into the stops on 6. Lever 7 is kept in position by spring 9. To fire the pistol, lever 7 is raised by the trigger action, when the hammer being freed, is brought down by the action of spring 10 on another projection of 6. The hammer flint, in descending, struck on the underside of hinged cover 2, and forced it back, making a spark and igniting the powder in the flash-pan, and so through touch-hole 1 to the charge in the barrel — that is, if the powder was dry.

Having discussed war and empire, we can now turn to industry and invention, which was to have so large an effect on eighteenth-century people. We have already seen in the preceding centuries how man was always striving, even with musical instruments, to invent machines to do work instead of working by hand, and until the eighteenth century he had to depend on wind and water for his power. The eighteenth century was to make steam the practical form of power, and its use revolutionized industry.

It may be of interest if, before we discuss the development of the power loom, we describe the hand spinning-wheel. This beautiful little machine was introduced in

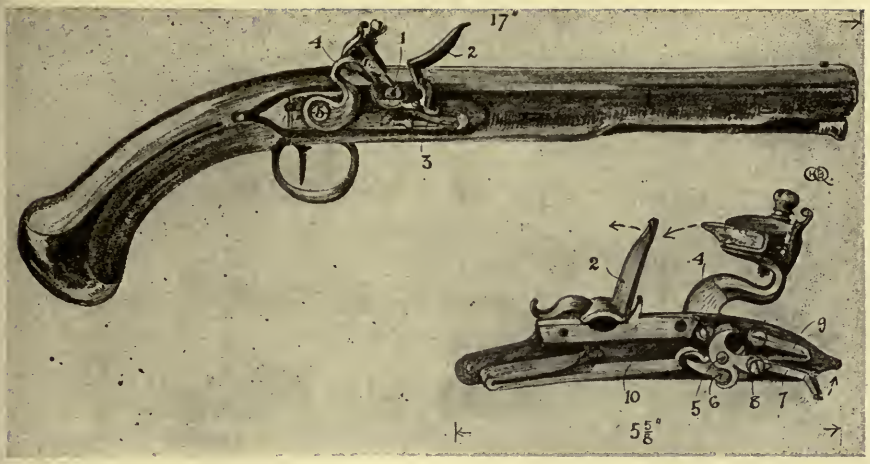

FIG. 88.—A Flintlock.

Matchlock, p. 63. Wheel-lock, p. 127.

the sixteenth century, and took the place of spinning by a hand spindle as described on page 163, Part I. The right foot, acting on a treadle, turned the wheel by the connecting-rod and cranked arm to the wheel axle. The wheel, by driving bands, turned a horizontal spindle, and it required a certain practice to turn the wheel regularly, and not allow it to reverse action. The spindle was fitted with a pair of wooden wings called fliers, and fitted with little wire hooks; there was a reel on the spindle, and a small grooved wooden wheel which took up the drive from the driving wheel. As to the method of spinning, the preparation of the carded wool was described in Part I. A short length of yarn, already spun from the wool, was threaded through the hollow end of the spindle, and passed out of a hole in the side; it was then threaded through the wire hooks in the fliers, and tied to the reel. The thread was wound on to the reel as it was turned by the wheel, and the twist which is necessary to make the yarn was given by the action of the fliers. If a piece of darning wool is pulled to pieces, it will be found to consist of many short hairs of varying lengths, kept together by twisting. So in spinning, some

carded wool was put on a distaff placed on the wheel framing, or a portion called a rolag was held in the hand, and the art of spinning consisted in feeding out the wool, so that a thread of even thickness was twisted by the action of the fliers. String, rope, and all sorts of threads are made in this way. There is a delightful little handbook called the *Story of a Homespun Web*, by Mrs. Godfrey Blount, published by J. M. Dent, which goes into full details. Knowing how yarn used to be spun, we can now consider the various steps which were taken in the eighteenth century to alter all this.

In the first half of the eighteenth century, the masters found the yarn and gave the work out to the handloom weavers; these men did their work at home, or in their own little workshops, and though they had to work hard, had the satisfaction of being their own masters. The yarn was made by spinners, and it took ten spinners to keep one weaver at work. Attempts were made to remedy this, and in 1764 Hargreaves invented the spinning jenny; this consisted of a horizontal fly-wheel, which drove as many as eight vertical spindles and fliers. The machine was worked by hand, and enabled the spinner to keep pace with the weaver. Arkwright still further improved spinning, and in 1779 Crompton perfected what was called a "mule," which, by incorporating the good points of Hargreaves' jenny and Arkwright's machine, made the spinner able to produce yarn faster than the weaver could weave it. Side by side with the spinners, the weavers were improving their looms, and it was Kay's invention of the fly-shuttle which was the first step in the chain of invention, because it at once doubled the weavers' output. Before this date, the loom was worked as described on page 164, Part I., and the shuttle, with its weft, had been thrown by hand from side to side through the warp; in the fly-shuttle this operation was reproduced by a mechanical arrangement.

With the addition of the fly-shuttle, the loom remained as before, until, in 1785, a clergyman, Cartwright by

FIG. 89.—Spinning.

name, who, until he visited Arkwright's mill had never seen a loom, invented one worked by water power, and in 1789 Cartwright, who had set up a factory, installed a steam engine.

Primitive steam engines had been used since the end of the seventeenth century, but it was James Watt, who started work in Glasgow in 1756, who finally perfected this form of power, about 1776. In 1777 he wrote to his partner, of a pumping engine he had fixed in Cornwall: "The velocity, violence, magnitude, and horrible noise of the engine give universal satisfaction to all beholders." The new form of power was rapidly applied during the close of the eighteenth century to flour, saw, and silk mills, and the reign of wind and water power was over.

We have seen how the wars of the eighteenth century added to our empire and developed trade. As our colonists went to the new countries they sent home raw materials, and took in exchange the goods manufactured from the same. It was a time of great expansion, and speculation was rife. Many people saw the chance of making fortunes, and the pity was that in doing so they inflicted great hardship on others. This came about because of the upheaval consequent on the new machinery throwing out of employment many of the handicraftsmen, who were perhaps too old, or too conservative, to take to the new methods. We have seen how the old weavers did their work at home, and this was possible when they themselves supplied the power which worked the hand-looms, but it was impossible when the steam engine worked the power-loom. All the workmen then had to come to the factory where the power was; these were built without any regard for what are called "the amenities of existence." Cottages had to be built close to the mills, and as people were so anxious to get rich, they had not time to think about light and air, sunlight and health, so the squalid industrial town came into being, with all its problems affecting life and happiness. It was not until 1909 that the Government of that day brought

in a Town Planning Act, which specified that such a state of affairs could no longer continue, and that "amenity," or the quality of being pleasant and agreeable, must be considered in planning towns and building houses.

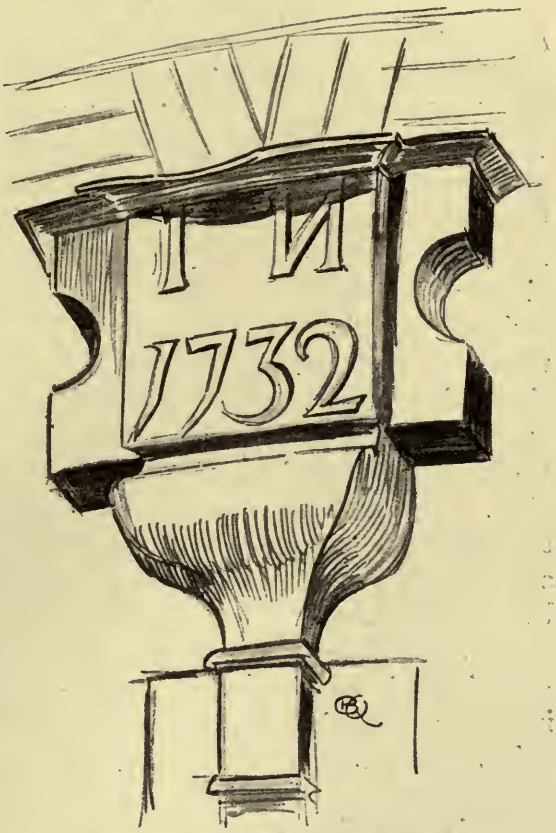

FIG. 90.—A Lead Rain-water Head.

To revert to the eighteenth century, the many wars were a drain on the man-power of the country, and at the same time stopped imports from the Continent. The industrial developments drew men from the country to the new factories and towns which were springing up, so that the farmers were confronted with the problem of increasing the supply of food-stuffs, with in all probability fewer men to help them. All this brings us back to the land question again, and we apologize to our readers for the constant way we harp on this subject; yet we must do so, because it is important; but this is really the last time.

The eighteenth century was destined to see the culmination of the enclosures to which we have referred, but the old open-field system of agriculture (see p. 37) still existed over very large areas. Improved methods were being urged,

and Jethro Tull published his book, *Horse-Hoeing Husbandry*, in 1733. He advocated careful selection of seed, and planting in furrows instead of broadcast, so that the land could be hoed and cultivated in between the rows. The old farmers on the open-field system were too conservative to adopt his methods, and it was left to the larger landowners, working as individuals, to demonstrate the soundness of Tull's teaching. Lord Townshend was another pioneer. He lived at Raynham Hall, in Norfolk, the house designed by Inigo Jones in 1635, to which we referred in the seventeenth-century chapter. Townshend believed in alternating turnips, grasses, and corn, and by so doing he provided winter food for his cattle, and saved letting the land lie fallow once in three years, as the open-field farmer did. More stock could be kept, which meant more manure to fertilize the soil, and so increased production of both corn and meat. Townshend's methods were so successful that he was nicknamed " Turnip."

Arthur Young, a writer of 1760, and advocate of enclosing, said of Townshend's work : " Thirty years ago it was an extensive heath, without either tree or shrub, only a sheep walk to another farm. Such a number of carriages crossed it, that they would sometimes be a mile apart in pursuit of the best track. Now there is an excellent turnpike road, enclosed on each side with a good quick-set hedge, and the whole laid out in enclosures and cultivated on the Norfolk system in superior style. The whole is let at 15s. an acre, ten times the original value."

Young became the Secretary of the Board of Agriculture in 1793. He advocated reclaiming the wastes, breaking up commons, and doing away with the open-field system, and between 1793 and 1809 it is estimated that about 4½ million acres were added to cultivation in this way. The Napoleonic wars rendered such a course inevitable, and the open-field system was doomed when it was found that by enclosure the country could be fed, but great hardship was

FIG. 91.—A Tower Mill.

Post Mill, p. 41. Smock Mill, p. 129.

inflicted on the small copy-holders, who held a few acres in the common fields, with grazing rights on the commons and wastes. They led a healthy, interesting life, and were sturdy types. Too often their small holding was taken from them, as in More's words, by " coveyne and fraude," and they drifted into the towns to swell the volume of misery there, and to create new problems for later generations.

Bakewell, a Leicestershire farmer, born in 1725, greatly improved sheep and cattle breeding, and increased the same in size and consequent production of meat.

Writing of agriculture affords us the opportunity to illustrate the last of our windmills, Fig. 91, and we think it is a beauty. This type was called the tower mill, and its mechanism is the same as that described on page 130. This sketch shows how the louvres to the sails are not all fixed in one and the same plane. The louvres are shown open, but when closed would form a nearly continuous surface, with a twist in each sail rather like that to the propeller of a steamer. If the drawing is examined, it will readily be seen that the wind acting on these sails would rotate the same in an anti-clockwise direction. The brick tower is an extraordinarily fine piece of work. The lower plan is octagonal, with the external angles taken off, and in the upper stage is developed in a very simple way into a regular sixteen-sided figure. The old bricklayer who built this must have been a fine craftsman.

It is obvious that methods so successful as those of Townshend and Bakewell, if bad for the small owners, were very good for the landlords, and great fortunes were made. Land which could be let at ten times the original value meant greatly increased rent rolls, so we find that many very wonderful country houses were built at this time, some of them so large as to be more aptly described as palaces. Judged by plan, the same are not interesting. The lay-out usually consisted of a central portion containing the reception rooms, with the stables in one wing, con-

nected by a colonnade with the main building, and the kitchens in another. Such a house is described on page 171, and there is no evidence of any regard for the comfort of the servants, or hardly any recognition of them as fellow human beings; their part of the house was in the basement, and in one of Robert Adam's villas the kitchens are built in a pit, sunk in the ground at some little distance, and connected with the basement of the house by a subterranean tunnel. This plan clearly aimed at expressing the idea that servants, kitchens, and offices did not exist at all. So the eighteenth-century houses are not nearly so human or practical as those of Elizabeth's time, when difficulties were not dodged but grappled with. The keynote of the eighteenth-century house was display.

FIG. 92.—Bristol Ware.

We emphasize these points, because this book may be read by boys and girls who will design houses later on, and to them we give reminder that architecture is a practical art : if they can arrange a house in which a family can live in comfort, into the rooms of which the sun will shine, and dirt and disease be kept away, they will have rendered good service ; if they can do this, and add beauty as well, they will be great architects, but if they seek only the latter quality, then they will fail, as did the designers of the larger eighteenth-century houses.

It is perhaps the smaller houses which show the Georgian

architects at their best—the pleasant old-fashioned places one finds to-day in almost any country town. The doctor generally lives in one; and the lawyer will have another. The walls are faced with red bricks that have weathered to a delightful mellowness; the sash windows are of pleasant proportions, disposed in a regular way. There is a good robust cornice, which provides a brim to the roof, and in the latter are dormer windows. The doorways are always interesting, and there may be some fine iron railings and gates. Internally the basement kitchen is generally avoided, and the rooms are planned for comfort rather than display. Walls are pleasantly panelled, and the staircases good. They are eminently houses to live in.

Our illustration, Fig. 93, shows a house, built in 1701, right at the beginning of the eighteenth-century, and it may have been designed by Wren or one of his pupils; undoubtedly it was taken as a model for the other houses of this type to which we have just referred, though this particular one is built of stone. In design this house is very simple and unpretentious, yet full of dignity. It is beautifully proportioned, and the spacing of the windows is admirable. The plain walling surfaces at the sides are used in contrast to the richer treatment of door and window over, and the composition is bound together by the cornice. Across the whole front is spun a web of beautiful wrought ironwork, which shows against the stone like so much lace, and this has a just admixture of richness and plainness. The roof is covered with red tiles, and it should be noticed how the shape of the house is an oblong, which can be covered with plain slopes, hipped at the angles, without any gables. We saw in the Middle Ages how the house started as a hall with a roof of its own, around which were grouped the solar at one end and the kitchen at the other, and the appearance was rather that of a collection of buildings grouped together. Our present illustration shows how in the course of centuries these all merged into one building, under one roof.

FIG. 93.—An Early 18th-Century House.

Timber-Framed House, p. 31.
17th-Century House, p. 97.
16th-Century House, p. 47.
18th-Century Town House, p. 169.

The windows of the house should be noticed. Up till now we have only seen the casement variety, where the opening part, generally in iron, was hinged at the side like a door. In Fig. 93 we meet for the first time what are known as sash windows. The frames of these are hollow boxes used to conceal weights, which, with lines running over pulleys, counterbalance the sash. This type of window was not used in England until the end of the seventeenth century, but from a book called *A Journey to Paris*, published in 1698, we hear that the same was regarded as an English invention. "The Marchal very obligingly showed us his own apartment, for all the rest of the house was full of workmen. He showed us his great sash windows; how easily they might be lifted up and down, and stood at any height, which contrivance he said he had out of England, by a small model brought on purpose from thence, there being nothing of this poise in windows in France before."

This window question had a great deal to do with the architectural appearance of houses. From Gothic times down to those of Elizabeth and James I., windows were formed by placing openings side by side, the stone or wood division between being called a mullion; sometimes the same were divided in their height by horizontal transoms. It was a very useful type, because one could arrange windows to almost any size, by bringing the requisite number of openings or units together. The glazing was in small pieces of glass, leaded up either in plain oblongs, diamond-shaped lozenges, or pretty geometrical patterns. Inigo Jones does not seem to have troubled very much about the filling in and glazing of his windows, and used wooden frames and casement windows with lead glazing. Then came the sash window, in which the sashes were divided up by wooden bars, and this necessitated the use of larger sheets of glass than was the case with lead glazing. The French, though we gather that they experimented with the use of the same, never adopted it, and still use large casement windows, generally opening inwards with a

fanlight over. The old glass was blown, and has pleasant peculiarities. A blow-pipe was put into a crucible of molten glass, and a sufficient quantity brought out on the end; this was blown, and then the blow-pipe was rapidly twisted round and round, with the result that a large thin disc was formed at the end of the blow-pipe. From the outer parts of this were cut the panes of glass for the windows, and the centre where it had been attached to the blow-pipe was thicker, and had a knot when broken off, which formed the bull's-eye one sometimes sees in old windows. This old blown glass is not quite regular, but looks jolly in use, and gives the house a lively appearance, because, as one walks past, the light is caught and reflected from the different surfaces, which are not all in the same plane.

Fig. 94 shows a town house of about 1771, typical

FIG. 94.—A Town House.

Timber-Framed House, p. 31. 16th-Century House, p. 47.
17th-Century House, p. 97. 18th-Century House, p. 167.

of the work of Robert Adam the architect. The exteriors of his houses were generally very simple, depending for effect on a skilful disposition of well-proportioned windows ; there might be a string course at the level of the window sills, and the front of the house was usually finished with a good cornice. The small amount of ornament used was centred on the doorway. In this case we have fluted columns of the "Doric" order, and in the entablature over, the lower member called the architrave has been omitted, with the result that the frieze rests directly on the top member, or abacus, of the cap to the column. This kind of ornament, and the graceful fanlight over the door, are typical of Adam's work. The front railings should be noticed, with the lantern holders, which were necessary before the days of gas ; on the standards which support these are cone-shaped link-extinguishers. The link-boy, when he had lighted you home, extinguished his link by pushing it up into the cone. The chairmen, with their sedan, show a very usual method of going about London in the eighteenth century.

The eighteenth century was a great time for the amateur architect. The Englishman who had been content to live on his land in Elizabethan times, had for his descendants in the eighteenth century men who did not feel that their education was complete unless they had made the Grand Tour. They came back from Italy full of contempt for their old homes, and proceeded to dot about on the countryside exact reproductions of Italian villas. Practical considerations were abandoned, and no house was thought fit to live in unless it followed the rules laid down by Palladio. He was an Italian architect, born in Vicenza in 1518, where he did most of his work, and died in 1580. Architecture became an exact art, and a matter of rule, and the amateur designed houses according to Palladio, on the rules laid down in Gibb's *Book of Architecture*, 1728, or Isaac Ware's *Compleat Body of Architecture*, 1756.

Lord Burlington was one of the amateurs, and a good

FIG. 95.—Trap-ball.

tale is told of a house he designed for General Wade, who, apparently not finding it comfortable, was advised by Lord Chesterfield to take a house on the opposite side of the road and look at his own.

There is an interesting account of Buckingham House, built in 1705, which stood where Buckingham Palace now is, looking down the Mall. The house was bought by George III. in 1762, and was known afterwards as the Queen's Palace. It had a central block, and side wings, connected with open colonnades. This is how the duke described his home and life: "I rise now in summer about seven o'clock, from a very large bedchamber, entirely quiet, high, and free from the early sun, to walk in the gardens . . . my iron palisade that encompasses a square court, which has in the midst a great basin with statues and waterworks, and, from its entrance, rises all the way imperceptibly, till we mount to a terrace in front of the hall." At the sides of the court were two wings joined to the house "by corridores, supported by Ionic pillars. In one of these wings is a large kitchen thirty feet high, with an open cupola on the top: near it are a larder, brewhouse, and laundry, with rooms over them for servants; the upper sort of servants are lodged in the other wing, which has also here wardrobes and a storeroom for fruit. On the top of all, a leaden cistern, holding fifty tons of water, driven up by an engine from the Thames, supplies all the waterworks in the courts and gardens, which lie quite round the house, and through one of which a grass walk conducts to the stables, built round a court, with six coach-houses and forty stalls.

"To the gardens we go down from the house by seven steps, into a gravel walk that reaches across the garden, with a covered arbour at each end of it. Another, of thirty

feet broad, leads from the front of the house, and lies between two groves of tall lime trees, planted in several equal ranks, upon a carpet of grass: the outsides of these groves are bordered with tubs of bays and orange trees. At the end of this broad walk, you go up to a terrace four hundred paces long, with a large semicircle in the middle, from whence are beheld the queen's two parks, and a great part of Surrey: then going down a few steps, you walk on the banks of a canal six hundred yards long and seventeen broad, with two rows of limes on each side of it.

"On one side of this terrace a wall, covered with roses and jessamines, is made low, to admit the view of a meadow, full of cattle; and at each end a descent into parterres, with fountains and waterworks. From the biggest of these parterres we pass into a little square garden, that has a fountain in the middle, and two greenhouses on the sides, with a convenient bathing apartment in one of them, and near another part of it lies a flower garden. Below all this, a kitchen garden, full of the best sorts of fruits, has several walks in it fit for the coldest weather."

So far as the inside of the house was concerned, the entrance court led into "a large hall, . . . the walls of it covered with a set of pictures done in the school of Raphael. Out of this, on the right hand, we go into a parlour, thirty-three feet by thirty-nine. . . . From hence we pass, through a suite of large rooms, into a bedchamber of thirty-four feet by twenty-seven; within it a large closet, that opens into a greenhouse. On the left hand of the hall . . . we go up eight-and-forty steps, ten feet broad. . . . The roof of this staircase, which is fifty-five feet from the ground, is forty feet by thirty-six, and filled with the figures of gods and goddesses. . . . From a wide landing-place on the stairs'-head, a great double door opens into an apartment of the same dimensions with that below, only three feet higher. . . ." The saloon on this floor was 35 feet high, 36 feet broad, and 45 feet long, and you could have put the whole of a moderate-sized modern house into

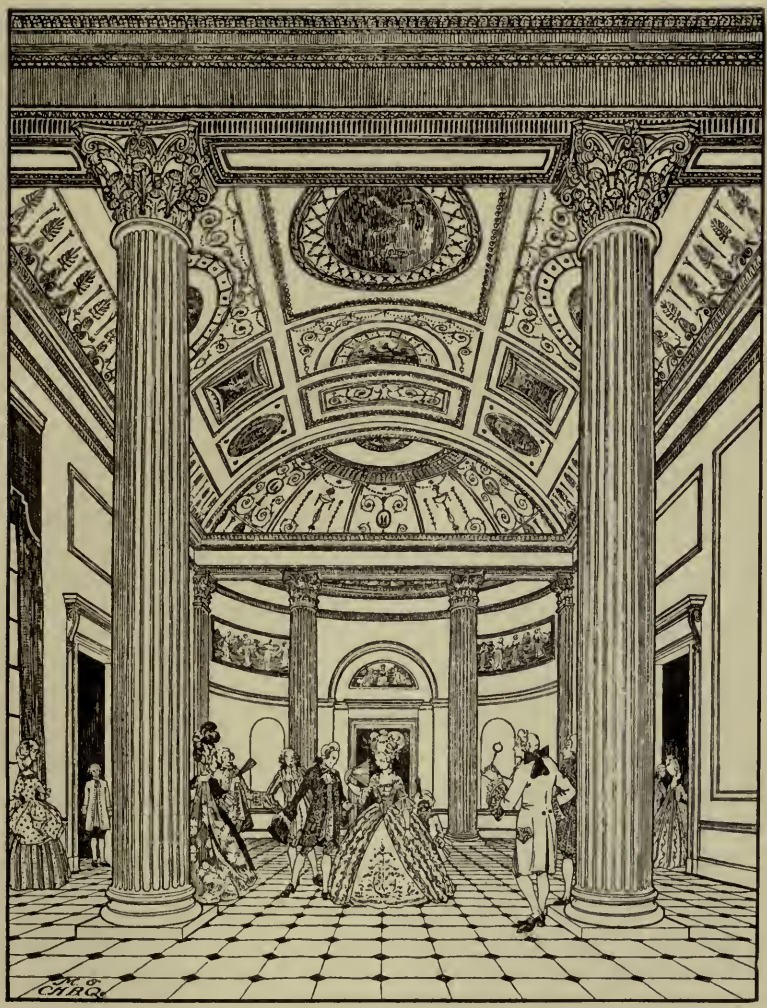

FIG. 96.—A Hall in George III.'s Reign.

16th-Century Hall, p. 54. 17th-Century Hall, 99.

this one room. We need not continue the description further to give an idea of how palatial some of these eighteenth-century houses were.

Our illustration, Fig. 96, has been drawn to show the hall of a house, designed in the manner of Robert Adam in the early days of George III. The columns shown in the foreground have " Corinthian " caps, and a very beautiful effect is obtained by placing these in the open, and taking the entablature over same across the front of the apsidal semicircular recesses at the ends of the hall. The apses are finished with half-domed ceilings, which pick up the same line as the circular vault over the main body of the hall. This vault is beautifully decorated, and the panels filled with paintings ; the walls have plastered panels which show up the fine mahogany doors ; the floor is in marble. Altogether a very appropriate background for the fine ladies and gentlemen shown in the picture. Before leaving this drawing, we should like to point out that the architectural detail is daintier and more graceful than the work of the first half of the century, also in the ornament, by the employment of the " honeysuckle " design, there is an early indication of the Greek Revival. This followed on the publication, in 1762, by Stuart and Revett of their book on the *Antiquities of Athens*, and the spirit of change was in the air. At the end of George II.'s reign, Horace Walpole started building Strawberry Hill, Twickenham, in the " Gothic " manner, and " Greek " and " Gothic " were destined in the end to triumph over " Palladian."

The next illustration, Fig. 97, is of a staircase, and has been selected because it shows, like the first one illustrated in Part I., p. 21, a circular treatment, though the centre stone newel in this case is missing. As well, the balustrade is in iron. Sir Christopher Wren did a very beautiful circular staircase at St. Paul's Cathedral. The steps were solid blocks of stone, with a moulded nosing worked on the front edge, and returned at the ends, and the steps, cut radiating to the centre, were built into the wall at one end,

FIG. 97.—Staircase.

16th-Century Staircase, p. 49. 17th-Century Staircase, p. 103.

so that each step becomes a cantilever, the front edge of one resting on the back edge of the next below. A very beautiful and structurally sound method of construction. All sorts of designs were used in connection with the iron balustrade. The King's Staircase at Hampton Court is the work of the great smith Jean Tijou, who was employed by Wren, and the treatment consists of panels filled in with scrolls and foliage, which repeat up the staircase, but the junction between the panels is not very noticeable, and the effect that of a continuous pattern of splendid wrought iron work. Later the balustrade became a succession of single balusters, and the favourite patterns for these were based on a lyre, or were S-shaped. The former have been shown on the drawing, and are alternated with plain bars, the handrail being in mahogany. By the way, we should explain that the eighteenth-century small boy under the stairs is not weeping, but hiding from his sister, and has been drawn like this, because we know of another to-day who considers that he is rendered invisible in this way.

Our next illustration, Fig. 98, is of a tent bed, so called for the very obvious reason that its shape suggested a tent. Such beds were, of course, considerably cheaper than those made of mahogany, with elaborately turned, fluted, and carved posts and tester. These latter followed on the lines of the sixteenth-century bed, illustrated on page 53, but were lighter and more graceful in detail. With the tent bed it was only necessary to have a light iron framework to support the hangings, and little brass finials showing above the latter. There is a bed of this type at South Kensington Museum, which formerly belonged to David Garrick, the eighteenth-century actor, but, generally speaking, the same were found in the less important houses. These beds were used well on into the nineteenth century, and perhaps their framework of iron suggested the very terrible brass-bound iron bedsteads of Victorian times. A tent bed is shown in one of the illustrations to *Dame Wiggins of Lee and her Seven Wonderful Cats*. This was published in 1823, and its illustra-

FIG. 98.—A Tent Bed.

16th-Century Bed, p. 53. 17th-Century Bed, p. 105.

tions are very interesting for their details of cottage interiors. Messrs. George Allen & Sons publish reprints of this amusing book. Here is one of the verses:

"While she ran to the field
To look for its dam,
They were warming the bed
For the poor sick lamb:
They turn'd up the clothes
All as neat as could be;
'I shall ne'er want a nurse,'
Said Dame Wiggins of Lee."

Five of the cats are shown airing the sheets with a warming-pan; one is assisting the "poor sick lamb" into the tent bed, and the other is holding the night-cap, which everybody wore.

Writing of furniture gives us the opportunity to illustrate an early piano, Fig. 100, dating from the end of the eighteenth century. This finishes the sequence of drawings commencing with the harp.

Pianos were invented in 1709 by a Florentine, and the distinctive difference between the same and harpsichords and virginals is that the strings are struck by little hammers in the former, and in the latter plucked. The harpsichord, as its name would suggest, and in the way it was operated, was nearer of kin to the harp than the piano, but they are all related.

FIG. 99.—Boy with Parachute.

The keyboard of the early piano consisted of balanced levers, which, struck at one end by the finger, raised at the other a contrivance called the damper. This damper could be kept up as well by another lever, which had a corresponding effect to putting on the loud pedal in a modern piano. The keyboard lever had another lifter on it, which struck up against the undersides of the strings little hammers,

FIG. 100.—Piano (end of 18th Century).

Clavicytherium, p. 58. Spinet, p. 107.

hinged at one end, and hanging down underneath. Boys and girls who are interested in music should go to South Kensington, where, by applying at the office, they will be shown the working parts of the exhibits. It will make their playing more interesting to them, when they realize how much patient and very beautiful work has been done to make it possible. The Museum has some splendid examples of different sorts of instruments.

Antonio Stradivari made his best violins in this century, between 1700–25, and Giuseppe Guarneri was his rival.

We can now leave furniture and write about cooking. Fig. 101 shows the sort of fireplace which was common to farmhouse kitchens for several centuries. With plenty of width, sufficient depth was arranged to give seats on each side, and across the opening in front ran a sturdy oak beam, often with a little curtain underneath it. Sometimes at the side of the seats little cupboards were arranged, where

pipes and tobacco could be kept, and a bottle of spirits on which duty had not been paid ; if the exciseman was a friend, and the night cold, he asked no questions. Small recesses in the brickwork were formed, where tinder and matches could be found. The tinder was made by putting woollen or cotton rags into the fire, which, when well alight, were placed in the bottom of the tinder-box and covered with the damper, which was a sheet of metal fitting down into the box. The steel was a piece of metal bent round and held in the left hand, and struck with a piece of flint until a spark dropped on to the tinder. The spark was blown up, and then the match lighted from the glow. The match was a thin strip of wood dipped into brimstone. Lucifer matches did not come until well on in the nineteenth century.

The wood fire, though, seldom went out from one year's end to the other, and when the farmer came down very early in the morning, he raked the ashes until he found some still glowing, and then put on dry faggots and blew up the fire with the bellows. The ashes were not cleared away because these gave the heart to the fire. The outer edges were capital places to cook potatoes in, or broil mushrooms in their skins turned cup uppermost. Saucepans had small iron trivets, or stands, so that they could be pushed into the hot ashes. Pots were suspended over the fire from wrought iron cranes, as shown in our drawing. This example has an upright standard pivoted at the bottom, and turning at the top in an eyelet in the curved stay which goes across the opening, and so prevents the weight of the pot pulling the crane out of the wall. Practical fellows, these old smiths. The crane could swing the pot horizontally ; to raise it up or down, the lever arm has two hooks for separate pots, and the long arm fits under circular studs fixed parallel to the back standard. In cottages a simpler ratchet arrangement was used. An iron rod, suspended from a bar in the chimney, had a loose clip at the bottom end. This clip fitted over

FIG. 101.—Kitchen Crane.

the saw-like teeth of a flat piece of metal, which at its upper end was arranged to work up and down on the iron rod by a ring; at its lower end was the hook for the pot, the height of which could be adjusted by the clip and the ratchet.

The fire-dogs had hooks on the front, in which were placed the long spits, reaching across the front of the fire from dog to dog. The joint or fowl to be roasted was trussed on to the spit, which in the case of the bird passed

right through it. In the case of a large joint a cradle spit was used. In this form the main spit was divided into an oblong frame in the centre, at the ends of which were spindles with screw-threads worked on the same. This enabled two oblong hoops, with an eyelet hole at each end, to be placed over the spindles, and turned with a thumb-screw down on to the joint, which was thus securely held. Or the spit had a forked prong which moved on it, and after being stuck into the joint could be screwed up tight. The spits had a pulley wheel at one end, from which lines were taken, like belting in a factory, to some such mechanical arrangement as was shown on page 109, or the same were worked by a smoke-jack in the chimney over. This consisted of a vane which was turned by the upward current of hot air and smoke, and so supplied the power. Fire-dogs are also called andirons, brand-irons, and brand-dogs; sometimes the tops of the standard were made cup-shaped, so that spiced ale might be kept warm.

When the spits were not in use, they were kept on a spit rack over the mantel-shelf outside; this latter came just above the beam across the opening, and held the "Toby" jugs, brass candlesticks, and other treasures of the housewife.

An iron fire-back came behind the fire, and was often very beautifully decorated with heraldic emblems. The bacon was placed in a smoke chamber formed in the flue over the fire, and so arranged that the bacon could be put in from a staircase, or upper floor, at the side of the chimney. Gilbert White, writing to his friend Pennant in 1771, said: "There is a small long shining fly in these parts, very troublesome to the housewife, by getting into the chimneys, and laying its eggs in the bacon while it is drying."

Gilbert White wrote the *Natural History of Selborne*. This book grew out of a series of letters which, started in 1767, were addressed to two of his friends—Thomas Pennant, a Welsh naturalist, and Daines Barrington, interested in

the same pursuit. These letters were not at first intended for publication, but they proved so interesting, that White's correspondents suggested the same should be brought out in book form, and this was done in 1789. It is very interesting that this book, which is valuable from the scientific point of view, appeals to us, as Pepys' diary does, because of the acute observation which enables us to realize a little part of the past. Gilbert White, Fellow of Oriel, little thought when he was sitting in his garden at Selborne, watching the birds, and then writing to his friends of their ways, that the letters would become a book, and as such be famous. He must have been a charming old man, and perhaps Austin Dobson had him in mind when he wrote :

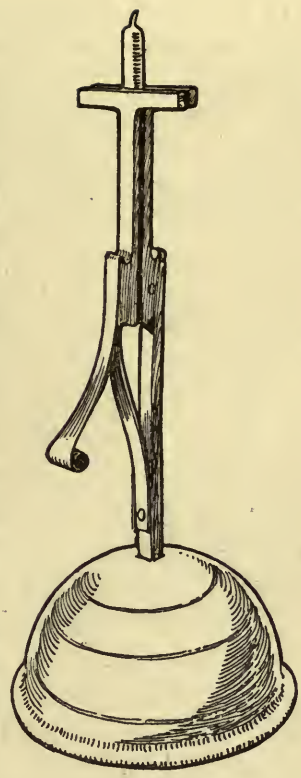

FIG. 102.—
Rush-light Holder.

"He lived in that past Georgian day,
When men were less inclined to say
That 'Time is Gold,' and overlay
With toil their pleasure;
He held some land, and dwelt thereon,—
Where, I forget,—the house is gone;
His Christian name, I think, was John,—
His surname, Leisure."

One of White's letters to Barrington, written on November 1, 1775, is about "the use of rushes instead of candles," and is of interest to us in these days of gas and electricity. We are told that the common soft rush was used and gathered in the summer and autumn. "As soon

as they are cut, they must be flung into water and kept there, for otherwise they will dry and shrink, and the peel will not run. At first a person would find it no easy matter to divest a rush of its peel or rind, so as to leave one regular, narrow, even rib from top to bottom that may support the pith.". . . "When these *junci* are thus prepared they must lie out on the grass to be bleached, and take the dew for some nights, and afterwards be dried in the sun. Some address is required in dipping these rushes in scalding fat or grease. . . . The careful wife of an industrious Hampshire labourer obtains all her fat for nothing; for she saves the scummings of her bacon-pot for this use: and, if the grease abounds with salt, she causes the salt to precipitate to the bottom by setting the scummings in a warm oven." We are told that a good rush, 2 feet 4½ inches long, "burnt only three minutes short of an hour, and gave a good clear light," but "watch lights (coated with tallow), it is true, shed a dismal one, but then the wick of these have two ribs of the rind, or peel, to support the pith, while the wick of the dipped rush has but one. The two ribs are intended to impede the progress of the flame and make the candle last."

White gives some interesting calculations. 1600 rushes = 1 lb. in weight. Assuming each rush burnt only half an hour, a poor man obtained 800 hours' light for 3s. This was based on 1 lb. of rushes using up 6 lb. of grease in dipping, and if the rushes were bought they cost 1s. a lb. and the grease 4d. per lb. A working-class family used about 1½ lb. of rushes, or 2400 lights, in the year. White wrote: "Little farmers use rushes much in the short days, both morning and evening, in the dairy and kitchen," and Fig. 102 shows the rush-light holder in which they were used.

There is an interesting note in the *Natural History* showing that metheglin, which was a fermented liquor made from honey, was being made in 1775. "When metheglin was making he would linger round the

FIG. 103.—Garden House (end of George I.'s Reign).

tubs and vessels, begging a draught of what he called bee-wine."

Now we can leave houses and house-keeping for a little, and go into the gardens. Fig. 103 shows a garden house at the end of George I.'s reign, which is an amusing little hexagonal structure. Our readers must be getting quite used to plans, so will not need to be told that this is what the small decorative spot is, shown at the lower left-hand corner. It has been taken at the level of the seats, and illustrates the clever way these have been arranged. The right-hand plan shows the circular dome imposed on the hexagonal cornice. Any boy or girl who is so inclined, might try the effect of an octagonal treatment. It is great fun experimenting with geometrical figures, and those who are architecturally minded, should study the towers to Wren's City churches, and see how he worked up from perhaps a square base, through all sorts of shapes, to a circular dome. It is these large shapes, and the structure of the building, which settle its architectural character and success, rather than the mouldings and carving, which are only trimmings.

A pleasant feature of this garden house, is the plaster vault springing out from over the seats to just behind the architrave of the entablature. The columns under this latter are of the "Doric" order. On the frieze of the entablature are shown small projections with vertical sinkings; these are called triglyphs, and the space between is the metope, and in the old classical buildings these spaces were often decorated with ox skulls carved in relief.

Gardens until about this time, continued to be designed in the formal lines described on page 42. There were fine avenues of trees, fish-ponds and bowling-greens, clipped yew hedges and topiary work, terraces and flights of steps, enlivened with beautiful stone and lead vases and garden sculpture. Then a sad change came about in the middle and end of the century, as a reaction from the formalism of the older gardens, which people began to find dull. Addison

wrote in the *Spectator* that he disliked "trees rising in cones, globes, and pyramids," and that "he would rather look upon a tree in all its luxuriancy and diffusion of boughs and branches." William Kent, the architect, laid out gardens, and as he worked on the principle of "Nature abhors a straight line," it can easily be understood that the old formal gardens did not appeal to him. He tried to make his gardens as natural in appearance as possible, and even went to the length of planting occasional dead trees "to give the greater air of truth to the scene"—a very hideous mockery.

Lancelot Brown, b. 1715, was a pupil of Kent, and followed his malpractices. He it was who was nicknamed "Capability" Brown, because he was fond of talking of the capabilities of any jolly old garden that he was called in to improve and destroy, and this he did in so ruthless a fashion that very few remain to show us what they were like. He destroyed the gardens at Buckingham House described on page 172, but was a very successful man, becoming the Royal Gardener at Hampton Court, where he planted the celebrated vine in 1769.

Sir William Chambers, another architect, published a book on *Oriental Gardening* in 1772, and he designed the pagoda at Kew in the fashionable Chinese manner. His

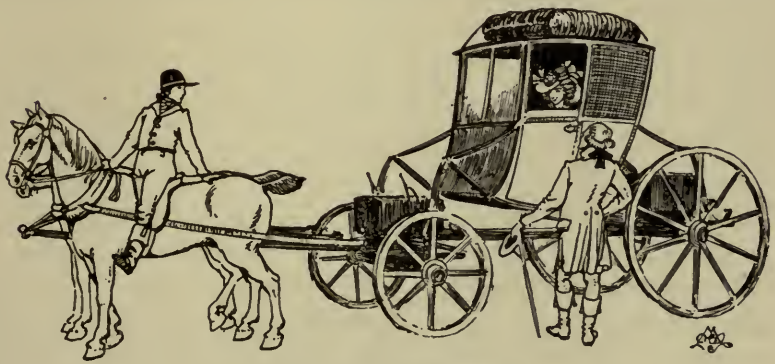

FIG. 104.—Post-Chaise.

16th-Century Coach, p. 75. 17th-Century Coach, p. 113.
18th-Century Vehicles, pp. 189, 191.

work in this style was always restrained and kept within limits. Other men, without his knowledge, produced some amazing freaks, but the little Temple of Æolus at Kew, also designed by Chambers, and not Chinese, is far more interesting and a quite beautiful little building

Chambers hoped to infuse a little more interest into garden design, and complained in his book that "our gardens differ very little from common fields, so closely is common nature copied in most of them. There is generally so little variety in the objects, such a poverty of imagination in the contrivance, and of art in the arrangement, that these compositions rather appear the offspring of chance than design, and a stranger is often at a loss to know whether he is walking in a meadow or in a pleasure-ground, made and kept at a considerable expense."

Country houses and gardens suggest the coaches which were necessary to reach the same from town, and as the centuries progress, we find that people became less contented with staying at home all the year round, and began to expect a holiday away. Fashionable folk went to stay at Tunbridge, Epsom, Bath, and Cheltenham. Sea-bathing became popular, and there is a print of Scarborough sands in 1735, showing quite a nice bathing-machine, and people swimming in the sea. Later on, Margate, Brighton, and Weymouth became fashionable.

The subject of travel is one of considerable interest. Saddle-horses seem to have been the first method, and, like the pack-horses used for carrying goods, could pick their way over narrow and rough roads. Parties of people on foot often accompanied the pack-horses for the safety afforded by numbers. At the end of the sixteenth century, large broad-wheeled waggons travelled between towns with goods and passengers, and were called stages. Hackney coaches began about 1605, and stage coaches about 1640, the latter being like large private coaches. Outside passengers sat in a basket between the hind wheels, or sat on the roof, as shown by Hogarth in a picture painted in

1730. Mail coaches were started towards the end of the eighteenth century, and letters before this were delivered by the post-boys, who took the private coaches by stages. Gloucester was a day's journey from London, and Hereford 1½ days. In the nineteenth century we used steam on railways, and the twentieth seems destined to take to the air. There were amusing disputes in the eighteenth century about road-making. Laws were passed to try and make the stage waggons have very wide wheels, to assist in rolling the roads, but the owners very much objected to this. Roads were made by the parishes, who charged tolls to those using them.

Mr. Felton, an eighteenth-century coach-builder, wrote in 1790: "Carriages should always be built adapted to the places for which they are destined, whether for town, country, or the Continent; as a greater stress is laid upon the carriages in drawing over stones than on a smooth road. This makes it absolutely necessary to build stronger for the town than if intended for the country only, owing to the general goodness of our English roads; it is also necessary to build stronger for the Continent than even for the town, as the badness of their roads obliges them to use six horses

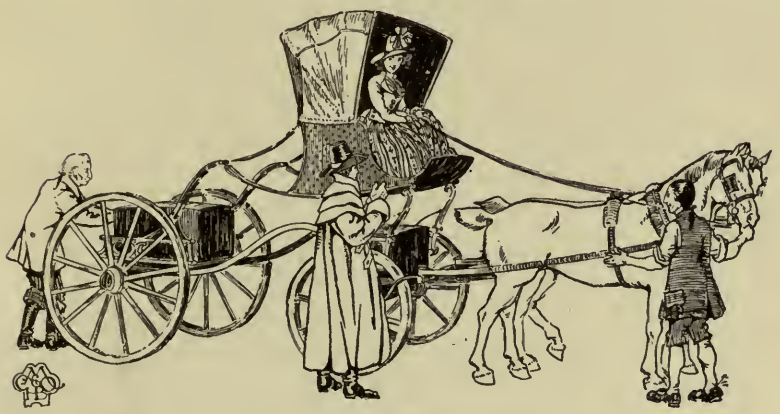

FIG. 105.—Perch Phaeton, 1790.

16th-Century Coach, p. 75. 17th-Century Coach, p. 113.
18th-Century Vehicles, pp. 187, 191.

where we should use two." This means that the roads in towns were paved with granite cobbles, which would shake the framework of a carriage badly. In the seventeenth and early eighteenth centuries there were not any pavements, but foot passengers were protected by lines of posts along the side walks, as can be seen in the views of Loggan, or Hogarth. Later in the eighteenth century, pavements as we now have them came into use.

The illustration, Fig. 104, shows a post-chaise, or a chaise in which one posted from town to town, hiring the horses at the posting houses. It has a straight perch, rather like the timber waggon on page 111, only the place of the standards has now been taken by upright springs from the ends of which the chariot-shaped body is suspended by leather braces, with additional straps over for steadying purposes. Luggage was carried on the front transom and back axle-tree, and on the roof as well.

Fig. 105 is of a perch phaeton of 1790, and this was the sporting conveyance of the time ; the fact that it was undoubtedly dangerous probably added a zest to its use. There are double perches of a graceful swan-neck pattern. The body is attached to upright springs in front, and suspended by leather braces from others at the back, with additional straps to prevent swaying. Luggage is carried fore and aft.

Fig. 106 shows a gig, and again the body is suspended from curved springs by leather braces ; when the body was fixed in the shafts, with long horizontal springs under attached to the axle-trees, it became a whisky. A one-horse phaeton was like a gig on four wheels ; a curricle, a gig drawn by two horses ; a cabriolet, a gig with a hood.

Landaus were first made in 1757, at the town of that name in Germany ; like a coach, the upper part was made to open in halves, and fall back at an angle. Landaulets were chariots made to open. Sulkies contained only one person, and by the French were called *Anglaises désobligeants.*

Fig. 107 shows an old-fashioned waggon, the main

FIG. 106.—Gig.

16th-Century Coach, p. 75. 17th-Century Coach, p. 113.
18th-Century Vehicles, pp. 187, 189.

interest of which is in the shape of the body. Nowadays the waggon is rather like a square box, the front wheels of which are small enough to turn round under the body, but small wheels are bad for drawing over farm land, because the smaller bearing surface cuts in; so in the older types, used for farm work and soft roads, the front wheels are kept larger, and this necessitated the body having a waist into which the wheels could go on turning. This waist, with the curved lines of the top, gave the old waggons a look of the ship, and as they bumped across the stubbles it did not need a great deal of imagination to think of them as galleons, pitching and dipping and curtseying to the sea. It would be nice to go back to the days when we played in waggons and pretended they were ships. Like the galleon, the waggon was gaily painted.

As men became more travelled, they seem to have felt the need of common meeting-places, where they could see their friends and discuss the news of the day. We have mentioned the Mermaid Tavern, where Shakespeare and Jonson indulged in wit combats. Old Pepys was a sociable sort of person, and liked to go to the coffee-houses, where,

as he said, there was much " admirable discourse," and the custom was continued in the eighteenth century. Boswell's *Life of Johnson* has many accounts of such meetings, and though the Doctor was rather fond of putting Boswell in his place, yet the evenings appear to have been very happy occasions. Eighteenth-century London was, of course, a much smaller place than it is to-day,with not so many people in it, so the circle of one's acquaintance would seem larger and more friendly. It was during this period that the club developed out of the coffee-house, and so met the demand for a more aristocratic and exclusive meeting-place, where men of the same social standing could come together. These clubs were often run by individuals for their own profit, with a committee of members. Almack's was founded in 1764, and became Brooks's, 1778. Unlimited gambling took place there, and many notable men were members. Among others can be mentioned Charles James Fox, Pitt, Burke, Sir Joshua Reynolds, Garrick, Walpole, and Sheridan. Fig. 108 shows the gaming-room in an eighteenth-century club-house. Horace Walpole wrote of a gathering of gamesters : " They began by pulling off their embroidered clothes and put on frieze greatcoats, or turned their coats inside outwards for luck. They put on pieces of leather such as are worn by footmen when they clean knives to save their lace ruffles ; and to guard their eyes from the light and to prevent tumbling their hair, they wore high-crowned hats with broad brims, and adorned with flowers and ribbonsand masks to conceal their emotions, and each gamester had a small neat stand by him to hold a wooden bowl with an edge of ormolu to hold his rouleaux."

The gambling period in England seems to have extended from the reign of Anne to that of Victoria, and reached its height at the end of the eighteenth century, perhaps because the constant wars, and the change over to industrialism, unsettled men and introduced the spirit of wishing to snatch something from chance, instead of doing honest work. Hazard was the principal game played. Faro

FIG. 107.—An Old Waggon.

started in 1780, and was an adaptation of the Stuart game of basset. Whist, curiously enough, started in servants' halls, and at first had the undignified name of "Swobbers."

These notable men of the eighteenth century, winning and losing fortunes, while Europe was in a state of ferment leading up to the French Revolution, do not present a pleasant spectacle; so we turn with pleasure to more innocent amusements. Our next illustration, Fig. 109, is of a circus, and here we think that the fathers and mothers of our readers will recognize an institution which was familiar in the days of their own childhood, but has now died out. That such should be the case is rather a pity, the performances were so amusing. First there was the circus; horses galloped round, and beautiful ladies jumped through paper-covered hoops. The ring-master, a superb if somewhat haughty individual, was in charge of the proceedings, and the clown won all our young admiration by the sallies of his wit. All sorts of other things happened, but over all this part of the performance was cast a lovely scent compounded of oranges and tan, horses and elephants, which seemed like incense offered up to pleasure. Then followed the pantomime, which was a real one, and Jack and the Beanstalk, or whatever it was, was recognisable as such, and not like a music-hall turn. There was a transformation scene, worthy, we thought, of Inigo Jones, and

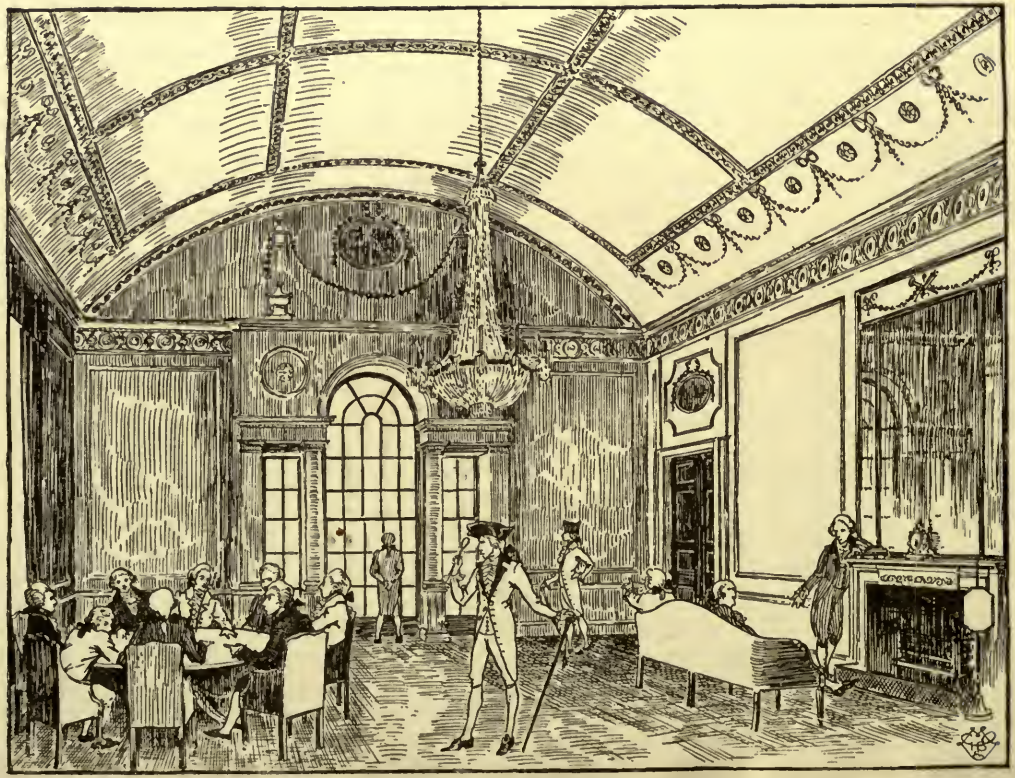

FIG. 108.—A Gaming-Room.

last came the harlequinade; our old friend the clown reappeared with Harlequin and Columbine, who was very lovely. Some one stole some sausages, and there was a policeman, and all this part was a delightful frolic to finish up with.

The travelling circus is still with us, and occasionally displays are given in large buildings, but such performances lack the tradition of those given in a permanent circus. Our illustration bears some resemblance to the Elizabethan theatre, Fig. 39, and this latter, as we saw, developed out of the bear-pit. Probably all theatres could be traced back to the ancient arenas, where displays of horsemanship and combats were given.

The circus became popular during the second half of the eighteenth century. In the *Microcosm of London*, we are told that in the early days of George III.'s reign "a man excited the curiosity and called forth the wonder of the metropolis, by riding a single horse, on full gallop, while standing upright on the saddle. This person first exhibited in a field near Bancroft's almshouses, at Mile End; the place was enclosed with boards, to prevent any gratuitous view of the exercise, and the price of the admittance was one shilling." This individual was so successful that he retired, and set himself up in the principal inn in Derby on his savings."

Philip Astley started giving equestrian performances on a piece of ground in the Westminster Bridge Road, in 1774, and here again the display was given in the open, behind boarded fences. Then the space was roughly covered in, and later a more permanent building which had been erected, was burned down. At the beginning of the nineteenth century, Philip's son built the one shown in our illustration, which was called Astley's Royal Amphitheatre. In the morning the circus was used as a riding-school, and it must be remembered that at this time everybody had to know how to ride.

As to the performances to be seen in the eighteenth-century circus, we do not think we can do better than to

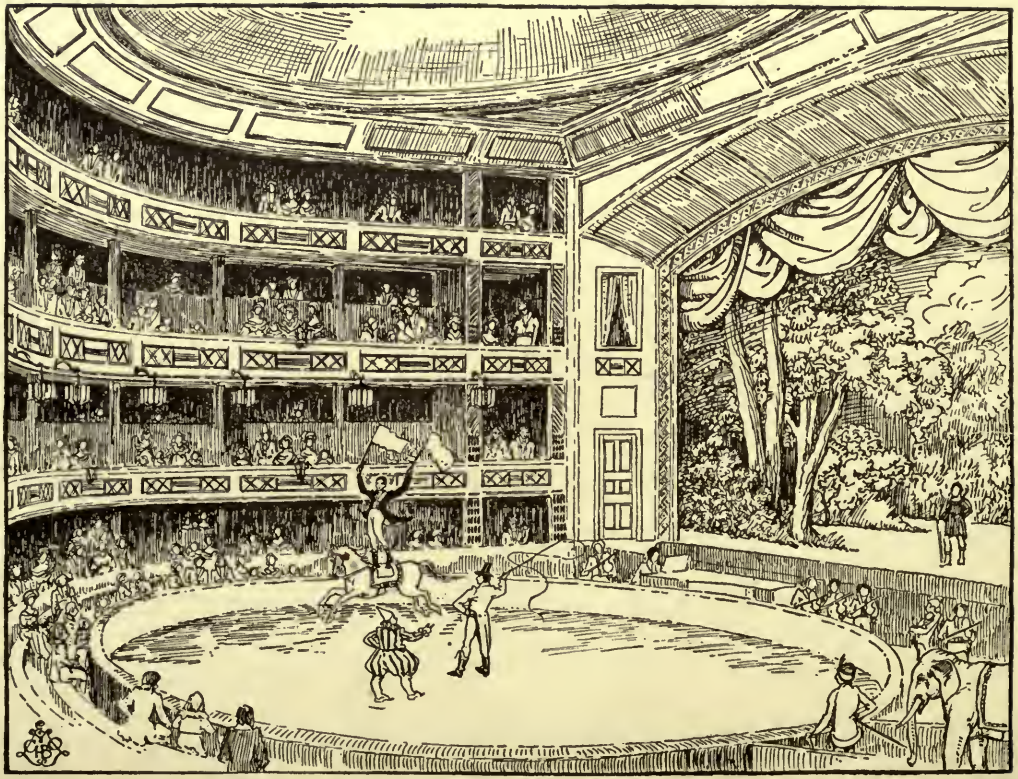

FIG. 109.—A Circus.

Elizabethan "Plaie" House, p. 71. 17th-Century Theatre, 133.

give an extract from an advertisement of 1780: "Part I. will consist of the Lilliputian World, or Chinese Shadows: . . . Scene I.—A curious Opera Dancer, with all the new Attitudes, in a comic Dance called the Dutch Woman. Scene II.—The Dock Yard, with a Representation of the several Artists at work on a large Ship, to conclude with a Song on Admiral Rodney's Victory over the Spaniards, by Mr. Connel. Scene III.—The Lion Catchers [unfortunately no details are given of this]. Scene IV.—The Broken Ridge, with a Song by Mr. Wilkinson. Scene V.—The Duck Hunters. Scene VI.—The Storm, etc. The whole of the above Exhibition to conclude with a Hornpipe, in a most extraordinary manner. Between the Acts of the Chinese Shadows will be presented an exhibition called the Theatre of Florence, representing several frontispieces of beautiful Fireworks, which have been displayed in different parts of Europe." Then followed "Horsemanship on a Single Horse—Tumbling and other agility of body—Horsemanship on two and three horses, in a manner truly entertaining —Slack Rope Vaulting on full swing in different attitudes —Polanders' tricks on Chairs, Ladders, etc.—The Clown on Horseback, with several parts of Horsemanship burlesqued —The Taylor riding on the Dancer, the Hunter, and Road Horse. The whole to conclude with the amazing performance of Men piled on Men, or the Egyptian Pyramids."

This is the sort of entertainment, then, that was provided for the Christmas holidays in the eighteenth century, and now we can pass to books and games.

Children's picture-books, of a kind within the reach of many, first came into existence in the eighteenth century. These were mostly little chap-books, illustrated with small woodcuts, sometimes gaily coloured, generally of the favourite nursery stories—Babes in the Wood, Mother Bunch, Dick Whittington, Cinderella, Red Riding Hood, the Sleeping Beauty, Bluebeard, Puss in Boots, and Little Tom Thumb; all old tales, some so old that their origin is lost in the mists of time.

The two pictorial alphabets : " A was an archer who shot at a frog," and " A was an apple-pie," were well known in the reign of Queen Anne. These books were usually bought of travelling pedlars called chapmen, or paultrie pedlars.

For the more restless spirits there were many games—battledore and shuttlecock, marbles, hot cockles, hunt the slipper, thread the needle, trap-ball (Fig. 95), and games with toy parachutes (Fig. 99) and peg-tops. Football is, of course, a very old game. It is spoken of in the fifteenth century, and in the reign of James I. a rule was made to " debarre from this court all rough and violent exercise as the football, meeter for laming than for making able the users thereof." But boys still played the game, despite the rules of kings, and in Chester it was always played in the streets of the city on Shrove Tuesday.

In an eighteenth-century print, apprentices are to be seen playing football in the Strand. Bear-leader was a favourite game, and is the subject of the illustration, Fig. 110. It was played by several children, one blindfolded, who led another on his hands and knees by a cord. The blindfolded boy was the bear-leader, and it was his duty to prevent the others hitting the bear, who crouched beside him for protection. Little girls had a game called " Queen Anne," which was played thus : the children stood in two lines which faced one another, one line hiding amongst themselves a ball. Both lines moved backwards and forwards reciting alternate lines of the following verses :

" Lady Queen Anne who sits in her stand [sedan chair],
And a pair of green gloves upon her hand,
As white as a lily, as fair as a swan,
The fairest lady in a' the land.

Come smell my lily, come smell my rose,
Which of my maidens do you choose?
I choose you one, and I choose you all,
And I pray Miss (——) yield up the ball.

The ball is mine and none of yours,
Go to the woods and gather flowers;
Cats and kittens bide within,
But all young ladies walk out and in."

The child who is named Queen Anne has the task of saying which child on the opposing side has the ball, and if she guesses right, the ball is given up to her with a curtsey.

One interesting thing to notice about children's toys is that there were until this time no regular toy-makers of the better-class toys, but each small object was made a replica in miniature of the full-size thing, by the regular craftsman to whom that particular trade belonged.

For instance, very charming little complete tea and dinner services were made by the great china makers of the day, and wonderful doll's furniture, by Sheraton and Chippendale themselves. Miniature kitchen sets were to be obtained, and for wealthy children the silversmiths made perfect models, in silver, of almost all the everyday things one can think of. Eighteenth-century dolls' houses are quite charming little Georgian houses, in miniature, true to style, and not, as now, without any sense of design at all.

Lead soldiers were cast, chiefly flat, and sometimes soldiers folded and painted on paper were seen; these were from 5½ to 7 inches high. Rocking-horses could be bought—in fact, most of the toys that the child of to-day loves were beloved in the eighteenth century. Cheap mechanical toys, however, were not made until the end of the century, though we hear of peep-shows with dancing and musical figures in them. One wonderful mechanical and musical figure, 15 feet 6 inches high, called "The Flute Player," was made by a man named Vancouson, and was exhibited in Paris.

A grand marionette theatre was opened in St. James's Street by the poet Colley Cibber, and Smollett describes it as "the modish diversion of the time."

At Exeter Exchange, in the Strand, was a wild beast show, containing elephants, giraffes, lions, and tigers, and

doubtless children were taken to see them, and enjoyed themselves, even as children do at the Zoo to-day. The eighteenth century was truly a great age for amusements of all kinds, and one very noticeable feature of the day was the number of spas, or tea-gardens, that sprang up. Their forerunner was the Spring Gardens at Whitehall, where Charles I. played bowls and indulged in mild entertainments. Then came the Mulberry Gardens, spoken of by Pepys, where Dryden was seen eating tarts. It was closed in 1674. Islington Spa came into being in the early eighteenth century, being noted for its medicinal waters; the Princesses Caroline and Amelia regularly took the waters there. Bagnigge Wells became of note for its many kinds of alfresco entertainments, also Marylebone Gardens, where fine singing was the attraction.

All these places in the early part of the century were simple and refined, and citizens of London could go there and take tea, listen to the music, and watch the varied flow of people promenading to and fro. In 1734 Peerless Pool (originally called Perilous Pool, and used for duck-hunting), situated where Old Street is now, was turned into an open-air swimming-bath; an artifical canal was also cut from it and stocked with fish, where those so inclined could fish for a small fee.

As time went on, the rivalry between the different gardens caused each to vie with the other in the luxuriousness and extravagance of their entertainments. Jenny's Whim, in Chelsea, had a bowling-green, a cockpit, and a pond where mechanical mermaids and fishes rose at intervals. There was a grotto where Harlequin and Mother Shipton started up when the visitor trod on a concealed spring. Unfortunately the character of these places gradually declined until it became necessary to put an end to the many scandals arising from them, and they were suppressed by law, and finally disappeared.

In fashionable London the great rage from the reign of Queen Anne to that of George III. was the giving of

FIG. 110.—The Game of Bear-leader.

masked balls and assemblies. These were first organized as regular and public entertainments in 1708, by a Swiss named Heidegger, who was called by Henry Fielding "Surintendant des plaisirs d'Angleterre." They were scenes of extraordinary brilliance, and it was no uncommon thing for a dandy to change his costume three times in one evening. The Pantheon was one of the favourite places for these assemblies, also Cornely's at Carlisle House, and Almack's. In fact, a regular set of people arose, who, taking a large house, made their living, often their fortune, by organizing these masked entertainments, charging so much for each ticket of entrance.

The young dandies of Almack's, White's, and Boodle's (all exclusive gaming clubs) gave private masquerades at Carlisle House, and on one occasion 800 people were present, all in fancy dress, one lady as an Indian Sultana, having diamonds worth £100,000 on her head-dress. Mr. Garrick was there, we are told, as Bellarius. This was at the height of the rage for this form of amusement, but, like the tea-gardens, their popularity waned, many became disreputable, and they were gradually given up.

Let us now turn to another side of the picture, and see

what attention was given to literature and scholarly learning. Booksellers' shops were still comparatively rare, and in Boswell's *Life of Johnson* we read that even in Birmingham only one was opened, and that on market day, by Johnson's father, Michael Johnson. But many great essayists and poets were rising, and in 1761 we hear that Sheridan delivered lectures on the English language in Edinburgh and at Bath. The first periodicals were published about 1749. The *Rambler*, edited by Johnson, was followed by the *Tatler*, *Spectator*, the *Guardian*, and the *Gentleman's Magazine*.

The first daily paper was printed permanently in 1702. It measured 14 by 8 inches. Some of these newspapers were arranged with one blank sheet, in order that Londoners could buy the paper, read it, and pass it on together with a note written by themselves on the blank sheet, to their friends in the country. All the best papers could be read at the coffee-houses for the fee of one penny.

In 1730 the original Methodists came into existence, and this name was first given to a society of students at Oxford who were noted for their earnest and methodical attention to devout exercises.

Another society also was formed, and was called in derision the "Blue Stockings." It was started by Mrs. Elizabeth Montague and her friends, women who met together for conversation only, without the usual adjunct of cards and frivolity. Certain clever men also came to Mrs. Montague's "salon," and Horace Walpole, Dr. Johnson, and Edmund Burke were frequent visitors, as were also Hannah More, Mrs. Thrale, and Frances Burney. Benjamin Stillingfleet, one of the shining lights in the society's discussions, was nevertheless eccentric in his dress, and it was the blue worsted stockings that he affected which caused the fashionable world to dub all the members just "blue stockings."

The manners of the eighteenth century were a curious mixture of coarseness and artificial elegance. Men

could bow and posture, and turn a compliment gracefully, and yet use the most horrible oaths and enjoy the coarsest of pleasures, and great ladies too, although they could swoon and languish, would also swear and even spit, and often beat their maids cruelly. Table manners we should find somewhat coarse to-day. Swift mentions the appearance of "Doiley" napkins, so named from a leading linen draper who produced them, and in a book of table manners in 1703, the reader is counselled to wipe his knife on his napkin and not on his bread or on the tablecloth. As regards spoons, it mentions a basin being placed on the sideboard to wash them in, for, it says, "some (people) are so curious that they will not endure a spoon to be used in two several dishes." These books, however, were probably published for people who, having made money, wished to acquire gentility. Three o'clock was the usual dinner hour, and fashionable folk drank chocolate in their rooms in the morning. Shops were fewer then, than now, and many goods were sold on barrows on the streets. Every trade had its own particular call, generally a singsong chant. Thread laces were called, also strawberries and all fruits, gingerbread toys and alphabets, eels, and chickens, and a host of other things, many to be seen in that charming series, *Tempest's Cryes of London*. One exhibition, started in 1761, which we have not yet mentioned, is spoken of in Boswell's *Life of Johnson* thus: "The artists have instituted a yearly exhibition of pictures and statues, in imitation, I am told, of foreign Academies. This year was the second exhibition. They please themselves much with the multitude of spectators, and imagine that the English school will rise in reputation. Reynolds is without a rival."

This exhibition is of interest. It was arranged by the Society of Artists, and held in the Adelphi; here Gainsborough first exhibited his work in London. Out of this was developed the Royal Academy of Arts, founded in 1768. Sir Joshua Reynolds was the first President, and

Chambers the architect, Treasurer. Bartolozzi, Cosway, Angelica Kauffmann, and Benjamin West, were among the original members, and though Gainsborough does not figure in the list, his name is given as an R.A. in the first catalogue. Romney never became a member.

Reynolds once referred to Gainsborough as "our best landscape painter," but curiously enough the eighteenth-century folk did not buy his landscapes, and he was esteemed, like his rivals Reynolds and Romney, for his portraits. Gainsborough quarrelled with his fellow Academicians, but when he was dying of cancer, in 1788, sent for Reynolds, and almost his last words were addressed to him: "We are all going to heaven, and Vandyck is of the party." Boys and girls who are interested in painting should go to the National Gallery, and study the splendid examples of eighteenth-century painting they will find there.

Our tail-piece, Fig. 111, shows a typical piece of ornament, designed by Robert Adam, and as it happens to be the end-piece as well, we will doff our caps, wave brush and pen, and say "Good-bye" to our readers.

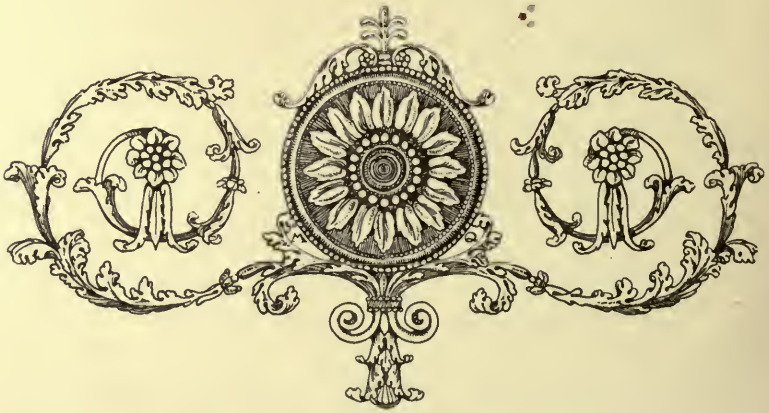

FIG. 111.—18th-Century Ornament.

16th-Century Ornament, p. 82. 17th-Century Ornament, p. 141.

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